

THE MUSICAL TIMES

And Singing-Class Circular,

Published on the 1st of every month.

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No. 319.—Vol. 14.

SEPTEMBER 1, 1869.

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MUSIC IN THIS NUMBER.

THE SPRING.

Composed by HENRY LAHKE.

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MAGAZINE OF SACRED MUSIC.

NO. XX., VOL. 5, FOR SEPTEMBER, 1869.

CONTENTS.

1. Song, "Hear my crying, O God" (H. W. Goodban). 2. Pianoforte Piece, Kyrie from Haydn's Imperial Mass (Franz Nava). 3. Hymn, "Teach us, O Lord, to pray" (G. A. Macfarren). 4. Duet, "Up now, my soul" (Henry Smart). 5. Sunday Evenings at the Harmonium, No. 19 (E. F. Rimbauld).

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THE MUSICAL TIMES,

2nd Singing Class Circular.

SEPTEMBER 1, 1869.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

WHENEVER a man boasts of his riches we may be pretty certain that he feels them an incumbrance, and knows but little how to manage them. The person who spends his wealth judiciously and calmly has little need for self-praise: he enjoys himself, and is the cause of enjoyment in others; and he neither covets nor receives thanks from those with whom he is associated. The vaunting prospectus of Messrs. Gye and Mapleson, issued at the commencement of the operatic season, is an apt illustration of the truth of these remarks. The list of vocalists gathered together by the fusion of the two establishments displayed a power not to be questioned; but when the golden promises of how that power was to be used were duly set forth, and the various operas were prospectively cast, with a reckless disregard of almost insurmountable difficulties only to be acquired by a long course of prospectus writing, experienced persons began to question the possibility of these results being attained, and to regret that the embarrassment caused by the possession of such wealth should extort from its owners a series of pledges which they could scarcely hope to redeem.

A calm review of the season will show that these doubts and fears were fully justified; for, in spite of the union of the two companies, very few satisfactory performances of the standard operas have been given; whilst the orchestra, decreased in effect by the secession of some of the best performers, although partially under the direction of a thoroughly competent artist, has been often nominally conducted by one who was himself conducted by the more experienced members of his band. If, as we have heard it said, the season has been a financial success, we are sorry for it, seeing that it has most unquestionably been an artistic failure. We yield to none in admiration of the exceptional talent either of Madame Patti or of Madlle. Nilsson; but to have these two artists brought forward alternately in their best characters, with anybody—or nobody—to support them, whilst the great works are merely occasionally put up to stop the mouths of some few dissenting subscribers, betrays a system of "starring," which, if pursued in future seasons, will assuredly prove as destructive to the lyric, as it has already proved to the dramatic, stage.

The singing of Madame Patti during the season has been beyond all praise. Her *Norina* in "Don Pasquale," *Rosina* in "Il Barbiere," *Zerlina* in "Don Giovanni," *Gilda* in "Rigoletto," and *Maria* in "La Figlia del Reggimento," are, both vocally and histrionically, most perfect realisations of these favourite characters; and her exquisite embodiment of *Dinorah*, in Meyerbeer's opera of that name, (a part in which she had not been heard for seven years,) may be recorded as one of the most thoroughly satisfactory events of the season, especially as the opera was in every other respect most efficiently represented. Excellent as Madlle. Nilsson was in most of the characters in which she appeared—especially as *Lucia*, in Donizetti's opera—her great triumph has been

Ophelia, in M. Ambroise Thomas's "Hamlet," a triumph which has carried the indifferent music of this work through one season, and will no doubt carry the mad scene in the fourth act, (the only really good portion of the opera,) through many others. Madlle. Ilma di Murska, as the heroine in Donizetti's "Linda di Chamouni," fully equalled, if she did not exceed, her former representations of that character; and as the Queen, in "Les Huguenots," and *Elvira*, in "I Puritani," she again displayed all those excellences and defects to which she has now accustomed us. Of Madlle. Titiens it need only be said that as *Leonora*, in "Fidelio," *Alice*, in "Roberto il Diavolo," and indeed, in all her well known parts during the season, she was as thoroughly effective as ever; and as *Fides*, in "Le Prophète," although the music is somewhat out of her register, she created so profound an impression as to be overwhelmed with applause. Of that provoking tenor, Signor Mongini, who sings at one time like a finished artist, and at another like a school-boy, it is indeed difficult to deliver an opinion. With such a voice, he ought to have become one of the greatest tenors on the operatic stage; but his want of judgment utterly prevents his doing himself justice; and his unfortunate tendency to exaggerate, causes a feeling of uneasiness amongst the audience which is fatal to his progress. As *Arnoldo*, in "Guglielmo Tell," he sang his very best; and as *John of Leyden*, in "Le Prophète," his very worst; the contrast, indeed, being so great as to astonish even those who knew, by experience, how little reliance could be placed upon his powers. Mr. Santley has materially advanced his already excellent position during the season. It would be needless to dwell upon the admirable manner in which he has sustained every character with which he has been entrusted; but a record of the season would be incomplete were we not to bestow the most unqualified praise upon his performance of *Hamlet*, in M. Ambroise Thomas's opera. We say *performance*, because his acting of this difficult part was fully equal to his singing; and both were infinitely superior to anything we have for years seen upon the operatic stage. Signor Tamberlik (who made his re-appearance after an absence of four years) was welcomed most cordially; and his singing of *John of Leyden*, in "Le Prophète," was an agreeable relief, after the spasmodic attempt of Signor Mongini to realise the part. Signor Bottero, and the opera in which he played the principal character, "Don Buccafalco," failed so obviously that we cannot but wonder how such a result could not be foreseen. Of those singers whom we have not mentioned, Messdles. Sinico, Vanzini, Grossi, Scalchi, Locatelli, and Bauermeister; Signori Gardoni, Naudin, Bulterini, Corsi, Marino, Graziani, Bagagiolo, Cotogni, Ciampi, Foli, Tagliafico, Campi, Mr. Lyall, and others, who have often sustained subordinate, but not unimportant, parts, it is only necessary to say that they rendered most valuable aid whenever their services were called into requisition. The non-appearance of Madlle. Pauline Lucca, owing to illness, was no doubt a serious inconvenience to the lessees; but the best compensation that could possibly have been made for her absence would have been the using of the excellent materials at command to the greatest possible advantage. To the improvement in the chorus we bear willing testimony; and we sincerely hope that the reform in this important department may in future seasons be more thoroughly carried out. The loss of Sir Michael Costa—an artist with whom the position of the Royal

Italian Opera seems indissolubly linked—is a blow from which we believe the establishment will never recover; and we should be glad indeed if we could hear that the scheme now in contemplation for next season—in which we understand most of the vocalists of the now dis-united opera-houses are concerned—were to include the invaluable services of a conductor so deservedly honoured and respected.

The production of Rossini's "Messe Solennelle" may be cited as one of the principal events of the season. Our opinion on this work has already been freely expressed; an opinion which, despite kindly admonitions addressed to us by some of our contemporaries, remains unaltered. We are perfectly aware that Rossini has composed "Guillaume Tell;" and have no recollection of ever advancing one word against that opera: we also know that he has written "Il Barbiere," and the "Stabat Mater;" and have the utmost respect for all these compositions; but we should as soon think of accepting his Solemn Mass because he has written these works, as we should think of welcoming an epic poem by Mr. Charles Dickens because he has written the "Pickwick Papers," and "David Copperfield." Notwithstanding many beauties in Rossini's Mass, which we have already freely acknowledged, as an artistic work, we consider it a failure; and in spite of its temporary popularity, we have little doubt that Time will endorse our verdict.

Having persistently advocated the desirability of admitting all classes of music-lovers to performances which had been for so many years entirely supported by aristocratic amateurs, we need scarcely say with how much pleasure we welcome the removal of the Philharmonic Concerts to St. James's Hall. Here at last this excellent Society may extend its usefulness, and continue its honourable career with a less exclusive feeling than has hitherto guided it. The concerts, under the able direction of Mr. W. G. Cusins, have been this season uniformly good; and, as we understand, the subscription has largely increased. Already we see the commencement of a wholesome change in its management, and an obvious desire to welcome this change amongst the subscribers and the general public; for compositions which have been unaccountably neglected for years have been resuscitated with the utmost success; and even examples of the "Music of the future" have been occasionally introduced, and received with a cordiality which proves that concert-frequenterers must be very much before or very much behind the majority of their critic-teachers.

The establishment of the "Oratorio Concerts," conducted by Mr. Joseph Barnby, is another event upon which all who desire the spread of good music have reason to congratulate themselves. Birmingham has already shown us how by the training of a comparatively limited choir, the greatest sacred works can be rendered with a sublimity of effect which has been fully admitted by all competent judges; and it in the metropolis a body of vocalists of about the same number, constantly working under one conductor, can be relied upon to interpret the compositions of the great masters with equal success, there can be little doubt that such performances must ensure ready and cordial support. The production of Handel's "Jephtha" has proved how carefully and earnestly works new to the choir are practised; and the programme for next season will therefore be looked forward to with much interest, containing, as

it does, compositions of such importance as the "Passion Music," of Bach, and Beethoven's Mass in D. Meanwhile we trust that the balance of voices in the choir will be carefully considered; that the tenors will be strengthened, and that the "diapason normal" (which let us hope will be rigidly adhered to) will be more thoroughly under the control of the orchestra.

Mr. Leslie's series of Concerts contained this season programmes of the utmost interest; and the excellence of his choir has been most successfully tested in the part-music selected at each performance. There is a special feature about this choir which should always command a large patronage; and the less Mr. Leslie relies upon other attractions, the more do we enjoy his concerts. The orchestral performances of the "New Philharmonic" have also been given with the usual amount of success, St. James's, instead of St. George's, Hall having been selected for the place of meeting; and the Monday Popular Concerts have also fully maintained their deservedly high reputation. It would be impossible to name even one half of the benefit concerts which have taken place during the season; but amongst the Pianoforte "Recitals" which have helped forward the knowledge of good music, we may mention those of Madame Arabella Goddard, Miss Agnes Zimmermann, and Mr. Charles Hallé. The Sacred Harmonic Society, although it has made no attempt to add to its repertoire, has given its accustomed series of concerts with an amount of success which such carefully directed performances of the standard works must always ensure.

The high character of the music at the Crystal Palace Concerts, so conscientiously conducted by Herr Manns, has been steadily maintained during the season; and the "Rossini Festival," directed by Sir Michael Costa, proved a fitting tribute to the memory of a composer whose death was amongst the notable events of the year. We may mention also that the experiment of performing operas in English has been attended with marked success; and we have every hope that should the attraction of these operas continue, something more than the re-production of well known works may be attempted; indeed it is possible that a National Opera might be gently nursed through its early years in this beautiful conservatory; and, when vigorous enough to be transplanted into the metropolis, that it might flourish with a success which seems unattainable without such aid.

We are glad to announce that the grant of £500 to the Royal Academy of Music, which was withdrawn by the late Government, has this year been restored; and it is only necessary to allude to the talent displayed by the pupils at the recent concert of the Institution, to prove how thoroughly well this small National support has been bestowed.

An article in our last number expresses our feelings with regard to what may be called "Music-hall" compositions; and we should not allude again to them were we not convinced that it is the duty of all interested in the healthy progress of music to take every opportunity of exposing the shallowness of their pretensions. When these Halls were first established, much was said about operative works, which had been neglected, being introduced to the public at low prices; and it was understood that if you could hear the music through the rattling of glasses, and see the vocalists through the tobacco-

smoke, a very agreeable evening might be spent. But vapid comic songs, sung by vapid comic singers, were soon found to mix better with "refreshments" than good music; and caricatured specimens of humanity, both male and female, therefore, not only assisted nightly in degrading an already degraded audience, but their portraits were paraded in the shop-windows, with the hope of enlightening the young ladies of the period as to the kind of persons who reigned supreme in "those horrid music-halls," into which custom could not by any means allow them to penetrate. The effect was at once apparent: if they could not have the singers, they would have the songs; and in a short time many of these senseless productions sold with a rapidity which must have astonished even those publishers who lent the weight of their names to so questionable a speculation. Not content with this success, however, the vocalists themselves—intoxicated with a patronage which was headed by one whose countenance of real art and artists might have been of the utmost service—began to consider themselves as persons of vast importance; and the late public performance of their absurdities (given at the very room in which the Philharmonic and Monday Popular Concerts take place), seems to prove that, so far from endeavouring to follow out the original design of elevating the music-hall into a concert-room, the desire now is to lower the concert-room into a music-hall. We have little doubt that in time the evil will cure itself. Like the "amateur casual," who made himself a martyr for the enlightenment of his fellow creatures, we have lately gone through an entire "comic concert;" and only at the interval of a month, find our cheerfulness gradually returning. "Laugh and grow fat" is a healthful motto; but we are convinced, by sad experience, that any amount of obesity gained by a constant attendance at the music-halls will certainly be traced to the "refreshments," and not to the music.

Our reviewing columns will amply prove that, although innumerable compositions are still published, tending to lower the character of the art, there is an evident desire amongst the better class of writers to produce pieces framed upon the models which have been selected as the most durable by the classical composers. "Young ladies' music" is the growth of the period; and the rise of it dates from the time when young ladies, as a rule, included what is called "music" amongst the many accomplishments which the tyrant Fashion compelled them to study at school. That this item in their daily drudgery has hitherto had but little to do with the art, in its highest sense, is scarcely to be brought as a charge so much against the pupils as against the teachers; for as compositions written for the fingers, instead of the mind, generally satisfy both children and parents, it becomes the duty of those who know better than either to cultivate the musical faculty to a comprehension of the works of those who have written, not for a day, but for all time. "Drawing-room music" always represents the character of the drawing-room in which it is played; and before we can hope to introduce more intellectual works, therefore, we must form more intellectual beings to execute and listen to them. The reign of common-place can only exist as long as people know no better; and the advance in a knowledge of good pianoforte works, mainly caused by the many "Recitals" given during the season, ought to act as a warning to those who

desire that grown children should rest satisfied with musical toys. A re-action in favour of a higher order of music is rapidly setting in, even in schools; and teachers who have existed upon the ignorance of those whom it is their duty to instruct, must endeavour, therefore, to move with the times, or they may be compelled to submit before long to be taught by their pupils.

THE STORY OF MOZART'S REQUIEM.

By WILLIAM POLE, F.R.S., Mus. Doc., Oxon.

(Continued from p. 170.)

CHAP. V.—Conclusions in respect to the Authorship of the Requiem.

In conclusion, now that we know all that we are likely to know of the history of the Requiem, it is desirable to sum up the evidence we have as to the part which Mozart had in its composition.

We may consider it absolutely demonstrated that the work was not completed by Mozart. The manuscript which at one time led to that belief has been proved to be a forgery by internal evidence, and the external testimony entirely corroborates this judgment. He was interrupted by the hand of death in writing out a copy; that imperfect copy is preserved, bearing the most positive signs of being what it is stated to be, and it is impossible reasonably to believe that any perfect copy could have been prepared by him, or to doubt that the completed copy must have been written by Süßmayer.

To explain clearly the state of the evidence in regard to the authorship, it is necessary to divide the work off into three portions, as follows:—

A.—PORTIONS KNOWN TO BE ENTIRELY MOZART'S— No. 1. Requiem and Kyrie.

B.—PORTIONS KNOWN TO BE ESSENTIALLY MOZART'S— No. 2. Dies Iræ.

3. Tuba mirum.
4. Rex tremendæ.
5. Recordare.
6. Confutalis.

Part of No. 7. Lacrymosa, namely, the first eight bars.

8. Domine Jesu.
9. Hostias.

C.—PORTIONS IN WHICH IT IS NOT POSITIVELY KNOWN THAT MOZART HAD ANY PART AT ALL—

No. 7. From the ninth bar to the end.

10. Sanctus.
11. Benedictus.
- *12. Agnus Dei.

We will offer a few remarks on each of these heads.

A. The first class refers to those portions of the work which are known to be entirely Mozart's, having been completed by him. This class unfortunately comprises only one number, the *Requiem and Kyrie*. These, in the original manuscript, formed a part of the score delivered to Count Wallsegg, and about them there can be no question.

B. The second class comprises the portions which are known to be essentially Mozart's work, having been completed by him in the more important parts, but left unfinished in the less important ones. The essential features were all either completed or clearly indicated. The vocal parts were written out fully, together with the fundamental bass completely figured. The instrumental accompaniments were the only parts left unfinished. These were always put in where they had to go without the voices; and where they had to accompany the voices the commencement

* No. 13 may be excluded from consideration, being merely a repetition of No. 1.

was written, so as to indicate clearly how they were to be carried on. Thus the work of the completer was confined to carrying out these indications, and filling in the accompaniments in accordance with the composer's intention. *Composition*, in the highest sense of the word, there was none to do.

Süssmayer appears to have been the most suitable person for this work that could have been found, as he had not only been often employed by Mozart to do work of a similar character, but had had, as he confesses in his letter, special and frequent communications with Mozart as to the carrying out of this very work. It must be admitted that he has done his part with great ability, but, as it involves nothing original, we may look on this portion, which really forms the main body of the Requiem, with almost as much satisfaction as if every note had been written by Mozart himself.

C. But now we come upon different ground altogether, namely, to those portions in regard to which there is no positive evidence of Mozart's authorship in any way. Not a scrap of his writing having reference to any of these portions has ever been produced; nor is there the least definite testimony that even any indications for them were at any time made by him. And yet, strange to say, some of these parts are among the most popular of the whole Requiem, and those which the admirers of the work and of the master are the least willing to abandon his claim to. On this account, it is necessary to state carefully how the evidence stands on either side. The arguments against Mozart's authorship are almost all external; those in favour almost all internal; and it is very seldom, in historical investigations, that the two kinds of argument are so opposed to each other as they are here.

Süssmayer claims this part as "ganz neu von mir verfertigt." The verb *verfertigen* is rather a peculiar one; it undoubtedly admits of the meaning "to compose," in the sense of writing entirely original music, and no doubt this is the most obvious interpretation of his claim. But I am told by German musicians that the more proper meaning of the word has a narrower signification, namely, "manufactured," "made up," "prepared." As an illustration of this meaning, an eminent Leipzig professor said to me, pointing to a part of his clothing, "This is *verfertigt*." It is, therefore, not impossible that Süssmayer may have intended the expression to admit of the interpretation that he had "manufactured," "made up," or "prepared," these portions, using therein material furnished him by his great instructor. It may be well to see what degree of credibility generally Süssmayer's letter bears. In the first place, all his other statements were, with some slight exceptions, subsequently proved to be true. This important letter gave the first clear indication of what Mozart did. It gave it in full detail; and it corresponded with what was shown by the manuscript's discovered long afterwards. The points where Süssmayer's statements were wrong were, that he included No. 1 among the *unfinished* portions, and that he gave Mozart credit for only six bars of the *Lacrymosa*, instead of eight; but as he, in all probability, wrote from memory of what had taken place ten years before, these slight discrepancies ought scarcely to be considered as detracting from the weight which the general corroboration of so large a body of detailed assertions gives to his testimony. This fact, combined with the air of modesty and

straightforwardness about the whole letter, and the diffidence with which he speaks of his own work, in comparison with that of Mozart, render it difficult to set him down as a presumptuous impostor, whose aim was to assume the position of the "crow in peacock's feathers," he himself so pertinently mentions.

But Süssmayer's claim does not stand on his own assertion alone. His statement is distinctly corroborated by the widow, and with much greater weight by the Abbé Stadler. The legal investigation which took place on Count Wallsegg's behalf shortly after the publication of Süssmayer's letter, must certainly have led to the exposure of his imposture, had it been such; but so far from this, we are told that in this investigation, the respective parts of the two composers, very nearly as described by Süssmayer himself, were distinctly pointed out to the Count's advocate.

The only external evidence pointing to the work of Mozart in these portions of the Requiem, is contained in the statement of the Abbé Stadler, as follows ("Defence," p. 16):—

"The last verse of the *Lacrymosa*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*, were composed by Süssmayer. Whether he made use therein of any of Mozart's ideas, cannot be proved. The widow told me that, after Mozart's death, there were found on his writing desk some scraps of paper with music (*etwige wenige Zettelchen mit Musik*), which she gave over to Süssmayer. What they contained, and what use Süssmayer may have made of them, she did not know."

It is difficult to suppose that these scraps could have referred to anything but the Requiem, as for some time before Mozart's death this had wholly engaged his attention. It was his practice, on journeys, to carry little scraps of music paper on which to write down passing thoughts; and he was accustomed to make preparatory sketches of works of importance, particularly such as required contrapuntal treatment. Hence, it is quite possible that he may have jotted down on these little scraps of music paper, any important ideas that might have occurred to him, in anticipation of his writing them out in the score. It is quite conceivable, for example, that the opening of the *Sanctus*, the subject of the Osanna, some of the ideas in the *Benedictus*, or the violin figure, and other parts of the *Agnus*, may, any or all of them, have been sketched out in this way, and that the movements may have been still "verfertigt" by Süssmayer, as he claims.

Then we must consider the possibility and, indeed, the probability of Mozart having communicated some of the ideas to Süssmayer personally. The latter says, in his letter,—

"It was known that, during Mozart's lifetime, I had often played and sung through with him the parts already set to music; that he had very often conversed with me about the working out of this composition, and had communicated to me the principal features (*den Gang und die Grund*) of his instrumentation. I can only wish that I may have succeeded, at least, in so working that connoisseurs may here and there find some traces of his never to be forgotten teaching."

The following testimony also bears out this fact. The widow, at a later time, said to Stadler, "When Mozart felt weak, Süssmayer had often to sing through, with him and me, what was written, and so he obtained formal instruction from Mozart. And I can yet hear how often Mozart would say to Süssmayer, 'Ah, there again stick the oxen fast upon the hill; you are yet far from understanding that!'" A reproach which, considering the relative position of the parties, does not so much tell against the pupil, as confirm the pains taken by the master.

Now, though probably these remarks were intended, both by Süssmayer and the widow, to apply

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chiefly to the parts which Mozart had already begun, may it not apply, to some extent, to the others also? What more natural than that Mozart (who was well known to compose everything perfectly in his head before he wrote it down), while he and Süssmayer were playing and singing together the parts he had already written, should also have played over the parts he intended to write? And if so, we may be sure that such indications would not fall barren on the ear of such an apt scholar. At any rate, this supposition, taken together with the fact about the scraps of music, form the whole of the external evidence as to the possibility of Mozart's having had a share in this part of the Requiem.

But now, what as to the internal evidence? This is more delicate ground; and, fortunately, every musician who is a student and admirer of Mozart's works (and what musician worthy the name is not?) has, in the score itself, the means of forming his own judgment. It may, however, be well to add a few remarks which will aid in the consideration of the matter, and to put on record the opinions expressed by some competent critics.

In the first place, it will not do to dismiss Süssmayer's claims too summarily, on the ground of his being an unknown man. It is often said by those who hear of his pretensions for the first time, and to whom his name may probably be entirely unknown, that if he had been able to write works like these, which would pass as Mozart's for half a century, he would not have remained so obscure, but would have made for himself, by other and acknowledged compositions, a character that would have preserved his name from oblivion. But this argument must be used with considerable reserve. It must be recollected that the popular knowledge of musical composers of the past age is exceedingly limited, particularly in England, where fashion has such large influence, and where some five or six of the most eminent composers are allowed to engross the whole public attention. Everybody who has looked into the less known music of the Continent must have met with the works of many very meritorious composers, whose names have hardly ever been heard on this side of the Channel; and Süssmayer was undoubtedly one of these. The sketch already given of his life, will show he was no unknown person in the musical circles of his time. Gerber, in his *Lexicon*, calls him, "one of the most popular and meritorious dramatic composers of the present age." He speaks of his *Moses* as containing "many noble, pathetic, and masterly traits." Fétis, in his *Biographie des Musiciens*, called him a "compositeur de mérite," and a "compositeur distingué." Mozart himself had a high opinion of him, and called in his aid in the composition of *La Clemenza di Tito*, for which he wrote the recitatives, and filled in largely the instrumentation. Seyfried,* who was a fellow-scholar with Süssmayer, under Mozart, calls him "Mozart's inseparable companion," and adds as follows: "The hourly communication imbued him thoroughly with the master's spirit, particularly in his peculiar and novel style of instrumentation. He had appropriated Mozart's individuality so perfectly, that many works in the serious style are known to me which I should unconditionally hold to be Mozart's work were I not assured of the contrary."

Sievers speaks very highly of an opera of Süssmayer's, produced about 1790. *Der Spiegel von Arcadien*, a masterpiece of its kind, the production of a cheerful genial humour, and containing evidence of surprising depth. He says it excited universal admiration throughout Germany, and was ranked near the *Zauberflöte*. The reason it disappeared from the stage was the very bad text. He cites several portions which he remembers with admiration; and among them a bass air which was as popular in its style, as Mozart's "In diesen heil'gen Hallen." The opera was arranged over and over again in all sorts of ways, and published in all parts of Germany.

Jahn says he was informed by Hauptmann (the eminent professor of composition at Leipsic) of instrumental compositions by Süssmayer, which would pass for lighter works of Mozart. He examined the work so approvingly spoken of by Sievers, and found an easy but superficial inventive power, a clear and smooth workmanship, and almost throughout an obvious imitation of Mozart's manner. He adds, that both this and another opera, *Soliman II.*, composed in 1800, were widely known and admired, and were occasionally given at later periods. A ballet by him, *Il noce de Benevento*, was received in Milan, so late as 1825, with great applause. Gerber mentions an opera buffa, called, *I due Gobbi*, which Süssmayer composed jointly with Paer, and which obtained extraordinary popularity in London, in 1796, some airs out of it having been published in this country.

The writer of this essay has not been able to get sight of any acknowledged composition by him; but in the great Thematic Catalogue of Mozart's works, lately brought out by Herr von Köchel, it is shown, on good authority, that the Mass in B flat (No. 7 of Novello's collection) generally attributed to Mozart, is really Süssmayer's composition. And if we look to the work in the Requiem itself which we know Süssmayer did, namely, the filling in of the instrumental parts (which, be it remembered, the Hofkapellmeister Eybler had attempted, but given up in despair), we cannot help seeing traces of considerable skill, and a perfect appreciation of Mozart's intention. The *Recordare*, for example, among its many transcendent beauties, is universally admired for its exquisite instrumentation; but we know that much of this is entirely filled in by Süssmayer.

We may, for these reasons, fairly conclude that, although we must not attribute to Süssmayer powers capable of producing original works stamped with a genius like Mozart's, he was unquestionably a musician of much talent, thoroughly imbued with Mozart's spirit and style of composition, and who, moreover, in this particular case, was working under the rare advantage of having received Mozart's special directions.

The portions of the Requiem we are now considering have been well studied by German critics with a view to discover in them the traces of Mozart's hand. At the time Breitkopf and Härtel published Süssmayer's letter, they hinted at a critical comparison between these parts and Süssmayer's known compositions; and Weber, in the very article attacking the Requiem, declared that Mozart's spirit shone specially out in the parts claimed by Süssmayer; adding, it was scarcely possible for such flowers to have grown entirely in Süssmayer's garden. He instances the *Sanctus*, "so truly worthy of the most High," alluding to the indescribable effect produced

* *Critica*, No. 10. Seyfried attributes to Süssmayer the composition of certain parts of the *Titus*, but this was afterwards disproved.

by the entrance of the bass on the C natural in the sixth bar; also the *Benedictus*, so wonderfully noble and sublime, and at the same time so simple and devotional. "Are we not tempted to suspect," says he, "that among the sketches there may have been here and there some little scraps more than are acknowledged in Siissmayer's letter; such, for example, as a very little morsel of the *Sanctus*, or of the *Benedictus*, or a wee bit of paper containing the beginning of the *Agnus*, and so on?" Other reviewers in the *Cecilia* corroborated their chief's opinions, adding that Mozart's genius undoubtedly shone out through these parts, though in a different spirit to that of the other portions.

Marx,* one of the first musical critics of the age, says: "Where is there in the Requiem a single movement that does not show at least a trace of Mozart's art? Test this view by the *Agnus Dei*. Who can attribute to Siissmayer the violin figure, and the three phrases, *Dona eis requiem*? If Mozart did not write these—well! then is he who wrote them, a Mozart!"

Seyfried says it is "more than probable" that Siissmayer must have found sketches of these parts.

Rochlitz, in his review of the first publication of the work, and of Siissmayer's letter, says: "That a great part of the instrumental accompaniments may belong to Siissmayer, is quite possible; but his works already known subject his assertion of an important share in the Requiem to a tolerably severe criticism." He says, of the *Sanctus*, "A true *Sanctus*, full of exalted simplicity, magnificence and dignity. What mortal has more powerfully portrayed the repose and the immeasurable fullness of eternity, than is done here by the strengthened unison on the C natural, and following passage? The *Benedictus* is indisputably one of the most simple, agreeable, and universally captivating compositions either in the Requiem or elsewhere, on account of the easy, comprehensible, and natural melodies and harmonies which prevail throughout. It is impossible to extract separate beauties; on account of the great unity, the almost unexampled resemblance and correspondence of the separate parts, the beautiful and varied connections and combinations, saying nothing of many other excellencies, it would be necessary to bring up the whole." Regarding the *Agnus Dei*, he says: "This chorus also has many prominent characteristic beauties, particularly the noble, touching, and passionate expression of the prayer for eternal repose, three times repeated, in different keys, to the words, *Dona eis requiem*." He concludes: "After the opinions I have formerly expressed about Siissmayer, can it be supposed that I should attribute to such a composer, compositions which I consider worthy of such praise as this?"

Rochlitz believes that the repetition of the first movement was an intention of Mozart's, and that if the altered introduction to it be not his, it is as he would have written it.

Mosel wonders how the Abbé Stadler could have put faith in Siissmayer's exclusive claims; and expresses his astonishment that Siissmayer could have newly composed three essential movements in such a way as to have deceived the first art connoisseurs, for forty years, into the belief that they were Mozart's work.

(To be concluded in our next.)

* *Berlin Musikalische Zeitung*, 1825, page 379.

CRYSTAL PALACE.

THE Summer Concerts at this Establishment have been unusually excellent; the last one of the series, in which Mdle Nilsson sang, as might be expected, attracting an enormous audience. Ballad Concerts have also been given with much success; Mr. Sims Reeves contributing several of his very best songs, in his very best style. The Operas in English have taken so firm a hold on the public as to enable many of our established vocalists to present themselves, in turn, as the heroines of some of the most popular lyrical works. Miss Blanche Cole has made so excellent an impression as to cause Mr. Vining to secure her for the *Galatea*, at the Princess's Theatre. Miss Hersee gave six performances, before her departure for America, and Miss Arabella Smythe has also been cordially welcomed. Of the future of Miss Edith Wynne, who made her first appearance in Wallace's Opera, *Mari-tana*, we can entertain no doubt: she is a thoroughly trained vocalist, and possesses a very good knowledge of stage effect. Our contemporaries are, however, we think, wrong in noticing this as her *début* on the stage; for we certainly remember to have seen her, with very great pleasure, in one of the Operettas at the Gallery of Illustration, under the management of Mr. German Reed.

ACIS AND GALATEA.

THE most interesting musical event at this proverbially dull time of the year has unquestionably been the revival of Handel's *Serenata, Acis and Galatea*, at the Princess's Theatre, on Monday, the 2nd ult. Had Mr. Vining simply exercised his own discretion in placing this work upon the stage, instead of blindly adhering to the main features of the manner in which Mr. Macready presented it to the public twenty-seven years since, we think that the general effect would have been much better. Twenty-seven years ago, for instance, a clever and useful "director of the music," like the well known "Tom Cook," was permitted with impunity to go into partnership with a genius like Handel, and blandly to undertake the task of preparing his wares for the London market, altering them where necessary, and even, in many instances, substituting his own for those of his partner. Twenty-seven years ago, too, it was considered that to make a large body of people on the stage move their arms, legs, and heads, like one huge machine, was a wonderful result of the true system of training a chorus; and every sudden change of position was therefore duly applauded by a delighted audience; But we have got past all this; and in performing *Acis and Galatea* now, there is in reality no reason for going back to the time of Mr. Macready, save to retain any feature in his revival which would aid its effect, and fit in with our more modern feelings. In giving the part of *Acis* to a tenor, instead of to a contralto, Mr. Vining has done well; and he would have done still better had he searched about for a good English bass singer to represent Polyphemus. A "comic giant," such as Herr Formes makes him, is utterly out of keeping with the feeling of this beautiful Pastoral; and we cannot say that he compensates for this mistake by his singing; for even the air, "Oh, ruddier than the cherry," falls flatly upon the audience. Miss Blanche Cole's *Galatea* was in every respect a thoroughly satisfactory performance; her singing being marked throughout by the utmost truth of expression. Mr. Vernon Bigby is just the kind of tenor for *Acis*; the whole of the music lying excellently within his register. He made a real effect in "Love sounds the alarm;" and the beautiful song, "Love in her eyes sits playing," was given in the most finished style. Every praise is also due to Mr. Moniem Smith for the painstaking manner in which he sang the small amount of music which fell to his share. The choruses were, on the whole, well rendered. "Wretched lovers" especially, showing unmistakeable signs of careful rehearsal; but we are decidedly of opinion that it is somewhat unreasonable to make a body of choristers dance, as well as sing. When the work was performed at Drury Lane, we believe that a large number of vocalists

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were placed unseen at the wings; an arrangement which must have materially enhanced the effect both of the singing and dancing. The scenery, painted by Mr. F. Lloyd, from Mr. Stanfield's designs, prepared for Mr. Macready, was admirable; the scene of the "rolling wave" producing its usual effect. The orchestra, although capable of improvement, was fairly efficient in Handel's delicate accompaniments, Mr. J. L. Hatton conducting with much judgment and skill. We sincerely trust that the success of this truly artistic revival will amply repay the lessee for the immense outlay he must have incurred.—[Since the above notice was in type, we regret to find that *Acis and Galatea* has been withdrawn, and that a piece by Mr. Boucicault is to take its place. If report is to be credited, this change has been forced upon the management by the immense expense incurred in supplying the place of a vocalist who was indisposed, and not by any depreciation of the public taste.]

CHOIR BENEVOLENT FUND.

A GRAND Choral Service, in aid of the funds of this excellent Charity, took place in Canterbury Cathedral, on Tuesday, the 17th ult. We sincerely hope that the financial results of this gathering rewarded the zeal of the many eminent members of the various choirs who kindly lent their valuable assistance on the occasion. Of the success of the Festival, in a musical point of view, we can speak with the utmost confidence; for rarely, indeed, have we heard a service more perfectly performed. The Confession, Preces, &c., were Tallis's; and the Psalms of the day were sung to Chants by Beethoven, Goss and Professor Oakeley. Croft's fine *Te Deum* and *Solitude*, in A, were most effectively given, the verses being sung by members of the Canterbury Cathedral Choir. The two Anthems after the third Collect—"The Glory of the Lord," and "Praise the Lord of Heaven," by Goss—are perhaps as noble specimens as could be selected from the works of one who has done so much to enrich our store of modern Church music. Both these works were sung with such intensity of religious feeling as to create a visible effect upon the congregation; the tenor solo, "He hath made them fast," being especially well and impressively rendered by Mr. Carter. Greene's Anthem, "God is our hope and strength," was sung before the sermon, the duet in which, "For God is in the midst of us," was excellently given by Messrs. Adams and Benson, Mr. Wynn's voice being heard to the utmost advantage in the bass part of the verse, "He maketh wars to cease." After the sermon, Dr. Blow's Anthem, "I was in the Spirit," was very finely sung, the verses being taken by Messrs. Young, Dyson, Christian and Lander. All the full parts in the Anthems were magnificently given by the united choirs, numbering about 100 voices, much of the steadiness and precision attained being due to the excellent conducting of Mr. Longhurst. Another important element in the general success was the thoroughly artistic performance of Mr. Jones, the Organist of the Cathedral, the accompaniments throughout being in such perfect sympathy with the composition as to inspire confidence in the singers, and give the utmost satisfaction to the listeners. The service was intoned by the Very Rev. the Dean, the lessons being read by the Rev. — Rowley (officiating for Mr. Hirst) and the Rev. the Precentor. The sermon (in which the claims of the Choir Benevolent Fund upon public sympathy and support were warmly and eloquently advocated) was preached by the Rev. W. H. Hutchings, M.A., Sub-Warden of the House of Mercy, Clewer, near Windsor. A luncheon took place after the service, at which the Very Rev. the Dean presided, supported by a number of clergymen and gentlemen, and the Committee of the Choir Benevolent Fund. Mr. Goss (who must have been highly gratified at the manner in which his music had been rendered in the Cathedral) was amongst the visitors; and in responding to a toast with which his name had been associated, he (with that modesty always united with real merit) thanked the Dean and Chapter

for their recognition of him as a composer of Cathedral music, and also paid a well-merited compliment to the Organist, Mr. Jones. In the evening, a concert of vocal music took place at the Music Hall, when a very excellent programme was provided. Several glees and part-songs were sung with much effect—amongst which must be mentioned a new glee of great merit, written for the occasion by Mr. Longhurst—and vocal solos were also given by Mrs. Sidney Smith, Messrs. Thomas Young, Kerr Gedge, Theodore Distin, Carter, Benson, Adams and Dyson. Mr. James Shoubridge conducted the concerted music, and Messrs. Jones and Longhurst were accompanists.

The New Polyhymnian Choir's Public Rehearsal for the past month equalled any of its predecessors. The first part of the programme comprised several pieces by Mendelssohn, and included "Morning Prayer," "I waited for the Lord" (duet, Master and Miss Robinson), "Ave Maria," "Lord God of Abraham" (*Etjah*), Mr. Fruin, "Hear my prayer" (solo, Miss Emily Dixon), and "The Vintage Song." Mrs. Paulsen accompanied, and also played the "Wedding March." The second part consisted of selections from Gounod, including "Jesu, blessed Word of God" (*Ave Verum*), "The dance invites us," and "The Soldiers' Chorus, from *Faust*. Miss Dixon, Miss Lowry, and Mr. Charles contributed some excellent songs, which greatly enhanced the pleasure afforded to a very large and appreciative audience.

We quote the following paragraph from the "Empire," (Sydney paper), of the 16th June. "Mr. ALFRED ANDERSON.—We are gratified to learn that this accomplished pianist and composer, who left Sydney under the patronage of H.R.H. the Duke of Edinburgh, to finish his studies under the most celebrated artists in Europe, left England for the Colonies in the ship Norfolk, which sailed in April last. We learn, from good authority, that he has received the highest encomiums and testimonials from the most eminent masters in Europe; and, therefore, it is not to be doubted that upon his return he will receive that liberal patronage his talents deserve."

Rebibus.

ROBERT HARDWICKE.

The Opera and the Press. By C. L. Gruneisen, F.R.G.S.

WERE the publication of this pamphlet not obviously the result of a personal quarrel between the author and Mr. Gye, we should be inclined to consider that Mr. Gruneisen had effected some good by drawing public attention to those relations between the Opera and the Press, which we quite agree with him have proved most prejudicial to "art advancement." We give Mr. Gruneisen every credit for the share he had in the foundation of the Royal Italian Opera; and we thoroughly sympathise with him when he places before us the manner in which his article in the *Standard*, which was adverse to the "amalgamation scheme," was repudiated, on a hint from Mr. Gye, to an *employé* who called upon him respecting the Opera advertisements, that he considered it a gross and false attack upon himself. But we cannot admit that "art advancement" has anything whatever to do with the long accounts of the antecedents of persons, the interest in whom could only commence when they came prominently before the public. Mr. Gye, for instance, may have committed faults in his management of a great Opera-house; but these will not be magnified by the fact of his having been known at one period as the "purveyor of oil, soap, candles, &c., for the dressing-rooms." There can be no doubt, as our author says, that "the less *impresarios* interfere with journalists the better it will be for the interests of their establishments;" but how can such a change as this take place whilst free admissions for the critic and private boxes for his friends, are the taxes levied upon the lessee by a custom from which he dare

not depart? Criticism can only become thoroughly free when these taxes are abolished; and if Mr. Gruneisen's pamphlet should help forward this reform, he will deserve the thanks of all who, like ourselves, advocate a thorough severance between the *impresario* and the journalist.

J. F. PICKETT, ELTHAM.

A New and Easy Method of Learning to Play the Scales: designed for the use of Young Beginners. By W. H. Gill.

This is a laudable attempt to show the place of every note in the scales on the key-board of the Pianoforte. Upon long strips of card-board the scales are written in the staff (the major on one side and the relative minor on the other); and as the grouping of the black keys is shown underneath, the young pupil learns the position of the notes pictorially, the semitones being placed close together, and the fingering being carefully marked in the middle of the black circle representing the note. Experience only can prove whether this method is easier than the old plan of teaching the notes from the paper, and afterwards transferring them on to the key-board. For our own part, we are rather inclined to believe that it is scarcely desirable to save a pupil the trouble of thinking. Study cannot be made a pastime; and when a child is old enough to practise the scales, it is old enough to regard them as something more than a series of ladders, with black and white steps, as shown in Mr. Gill's method. Too many children are taught to play as a parrot is taught to speak; and it is only because we utterly disagree with this system that we offer one word against the ingenious invention before us.

HEALEY AND CO., CHESTER.

An Evening Service. Composed by the Rev. Wm. STATHAM, B.A.

We find it difficult to satisfy ourselves as to the manner in which Mr. Statham's Service should be treated, whether we should regard it as a mere exercise (in the style of the 17th century) or a piece of devotional writing intended for use in the service of the church. If it be intended as an exercise, we can only say that—apart from the question of impropriety in so misusing sacred words—it is ingenious, and exhibits for an amateur an unusual knowledge of the rules and resources of counterpoint. But if the latter hypothesis be correct, it altogether becomes a matter of graver import. To those who are striving daily and hourly, both by precept and practice, to place matters of this kind in their true light, it must appear strange that there should exist in these days a class of persons who have been blessed with all the advantages to be derived from early cultivation and training, but who are, at the same time, capable of setting about an important work without taking the slightest pains to first ask *Why?* or *Wherefore?* Take the present Service as an example. We find two compositions fitted more or less clumsily to the divine song of the Blessed Virgin, and the touching "Nunc dimittis" of St. Simeon. We think it almost impossible for any one to carefully read over those two canticles—one so full of ingenuousness and holy fervour, with its touching piece of artlessness "For behold, all generations shall call me blessed;" and the other so redolent of dignity and thankfulness, "Lord, now lettest Thou Thy servant depart in peace, for mine eyes have seen Thy salvation"—we repeat it seems impossible to read over these utterances of inspiration, and then coolly to sit down and unite them to strains which can only be described as weak imitations of the intensely prosaic settings of Gibbons and his immediate followers. Yet all this is done here. The quiet opening of the Magnificat, "My soul doth magnify" is here set to a heavy, ungraceful subject given out by the Bases, and imitated in turn by the Tenors, Altos, and Sopranos: the "working" exhibiting a more or less faithful reproduction of 17th century work. And so it is nearly all through. Whenever there is a chance,

and occasionally when there is not, a "subject" is given out—sometimes screamed by the Trebles; sometimes howled by the Altos, and occasionally grumbled by the Bases. But no matter which begins, the rest are sure to follow in their turn, like a flock of sheep. Now we had imagined that this sort of thing was becoming scarce, that, except in the very few instances where the words would suggest such a treatment (as in the case of "Hosanna to the Son of David," (Gibbons) where the rising clamour of the multitude is superbly rendered by passages of close imitation; or, again, where the words would simply admit without suggesting it (as in the concluding phrases of the Gloria Patri); such out-of-date notions had exploded, but we regret to see such is not altogether the case. And we beg leave to say that we regret it the more in the present instance, as Mr. Statham exhibits in some portions of his work a power, which, were it entirely unfettered, might probably enable him to adorn an Art which it is impossible not to see he has loved well enough to follow with hard and laborious toil. Hitherto he has only to all appearance succeeded in getting at the dry husks, which he has mistaken for the grain: but, providing he goes to work in the true spirit of an Art worker, and throws off his present trammels, it is safe to predict the nearness of his reward.

Fearing lest the above remarks might convey an impression undesigned and undesired by us, we feel it our duty to add that the above Service exhibits much good writing, and by many eminent musicians might, in all probability, be described as a fine service of the true cathedral type, abounding in passages of considerable intricacy and ingenuity: solid and church-like in its harmonies; elaborate but appropriate in its construction. Most of this might, on our part, be conceded, and yet the composition be far from what it ought to be. In brief, we consider double-counterpoint antagonistic to sacred devotion.

NOVELLO, EWER AND CO.

The Te Deum, Jubilate, Sanctus, Kyrie and Nunc Cred. Set in an easy form by C. G. VERRINDER, Mus. Bac., Oxon.

To make a musical setting of the Canticles and other offices in the service of the English Church which shall thoroughly fulfil all the varied requirements of such a work, is a task worthy the attention of the most practised musician. It is a well recognized fact that compression, or, perhaps, to speak more correctly, concentration, is one of the greatest difficulties in composition, literary or otherwise. Any clergyman will tell you that it is far more difficult to write a short sermon than a long one: that it takes more brain-power to compress all you have to say into a solid and concrete form, than to be free to make your sermon as discursive and lengthy as you please. And we all know that in music the composition of a good original Hymn Tune or Chant is beset with a number of difficulties, many of which almost wholly disappear in the construction of a larger work. But, oddly enough, these difficulties appear to be greater and more numerous in a setting of the Canticles, &c., than in almost any other class of composition known to us, for the compression necessary in the case of a single chant is here required through whole movements, some of which—as the *Te Deum*—are of considerable length. The necessity for not repeating the words, the difficulty of following, and giving an adequate rendering to, the ever-changing sentiment, and the utter impossibility of, what is understood, as developing a subject in the slightest degree, is quite sufficient to render a "Service" an exception to ordinary rules, and at the same time indicates that so difficult and important a class of composition should not be attempted by any but the most experienced masters in the art.

A careful examination of the compositions of Mr. Verrinder now under notice has tended to convince us that though Mr. Verrinder is in possession of many of the necessary requirements for such a work, yet he is not

The Spring.

September 1, 1893.

A FOUR-PART SONG.

The Words from PARTRIDGE'S "English Months."

Composed by HENRY LAKER.

London: NOVELLO, EWER and Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

With spirit.

Oh! the Spring, the beau-tiful Spring, It bright-eneth, gladdeneth ev'-rything, It

Oh! the Spring, the beau-tiful Spring, It bright-eneth, gladdeneth ev'-rything, It

Oh! the Spring, the beau-tiful Spring, It bright-eneth, gladdeneth ev'-rything, It

Oh! the Spring, the beau-tiful Spring, It bright-eneth, gladdeneth ev'-rything, It

With spirit.

meltoth the ri-ver's i-cy chain, It deck-eth with green the fields a-gain, It beckoneth back the

meltoth the ri-ver's i-cy chain, It deck-eth with green the fields a-gain, It beckoneth back the

meltoth the ri-ver's i-cy chain, It deck-eth with green the fields a-gain, It beckoneth back the

meltoth the ri-ver's i-cy chain, It deck-eth with green the fields a-gain, It beckoneth back the

sum-mer flow'rs, It fill-eth with song the sum-mer bow'rs. Oh, . . . the Spring!

sum-mer flow'rs, It fill-eth with song the sum-mer bow'rs. The Spring! The

sum-mer flow'rs, It fill-eth with song the sum-mer bow'rs. The Spring! The

sum-mer flow'rs, It fill-eth with song the sum-mer bow'rs. The Spring! The

Oh! . . . the Spring, the beau-ti-ful Spring, It

Spring, the Spring, the Spring, the Spring, Oh! the Spring, the beau-ti-ful Spring, It

Spring, the Spring, the Spring, the Spring, Oh! the Spring, the beau-ti-ful Spring, It

Spring, the Spring, the Spring, the Spring, Oh! the Spring, the beau-ti-ful Spring, It

bright-en-eth, glad-den-eth ev'-rything. Oh! the Spring, Oh! the Spring, the

bright-en-eth, glad-den-eth ev'-rything. Oh! the Spring, Oh! the Spring, the

bright-en-eth, glad-den-eth ev'-rything, Oh! the Spring, Oh! the Spring, the

bright-en-eth, glad-den-eth ev'-rything, Oh! the Spring, Oh! the Spring, the

beau-ti-ful Spring, the beau-ti-ful Spring! It brighteneth, glad-den-eth ev'-ry-thing.

beau-ti-ful Spring, the beau-ti-ful Spring! It brighteneth, glad-den-eth ev'-ry-thing.

beau-ti-ful Spring, the beau-ti-ful Spring! It brighteneth, glad-den-eth ev'-ry-thing.

beau-ti-ful Spring, the beau-ti-ful Spring! It brighteneth, glad-den-eth ev'-ry-thing.

The mer-ry chil-dren, in and out, With ma-ny a jo-cund laugh and shout,

The mer-ry chil-dren, in and out, With ma-ny a jo-cund laugh and shout,

The mer-ry chil-dren, in and out, With ma-ny a jo-cund laugh and shout,

The mer-ry chil-dren, in and out, With ma-ny a jo-cund laugh and shout,

Brav-ing the sun-lit sil-ver rain, Ex-plore the bud-ding lanes a-gain; Their

Brav-ing the sun-lit sil-ver rain, Ex-plore the bud-ding lanes a-gain; Their

Brav-ing the sun-lit sil-ver rain, Ex-plore the bud-ding lanes a-gain; Their

Brav-ing the sun-lit sil-ver rain, Ex-plore the bud-ding lanes a-gain; Their

sum-mer games a-gain re-new, Be-neath the fic-kle sky so blue. Oh!...

sum-mer games a-gain re-new, Be-neath the fic-kle sky so blue. The

sum-mer games a-gain re-new, Be-neath the fic-kle sky so blue. The

sum-mer games a-gain re-new, Be-neath the fic-kle sky so blue. The

possessed of all. And as it is obviously easier to find fault than to render discriminate approbation, we will take the simpler task first, and state, as concisely as possible, what we do not like in Mr. Verrinder's settings.

The principal defect, and one which we have noticed in all the settings, is a certain want of definite form in the construction of each movement. One of the chief causes of this want of clearness is the almost total absence of any thing like systematic modulation. Of transient modulation of a purposeless kind, there is enough, and to spare; but a seemingly irresistible necessity compels a return to the haven of the original key after, at most, a four or five bars' absence; and this renders the whole thing sketchy and incohesive. Many of the phrases might be taken out of their places, shuffled like a pack of cards, and re-inserted indiscriminately, without doing any great damage to the whole. It ought, however, to be here mentioned that in the *Te Deum* a chant form of a somewhat free character has been here and there adopted, which would naturally necessitate a number of perfect cadences, and thus account for some of the sketchy effect apparent throughout. There is also observable in places a want of rhythmical effect, as, for example, at the words "also the Holy Ghost, the Comforter," the last five syllables appearing to want notes of double the length. Other instances are to be found of notes requiring to be of half their value. These, with one or two minor matters which it is unnecessary to specify, make up the sum of our complaints.

On the other hand, we have to give unreserved praise for the sober, ecclesiastical tone of the whole, and the many charming effects produced by rich harmonic combinations. There are abundant proofs of Mr. Verrinder having been brought up in the true school of sacred music, and having upon that foundation built up something of his own. Without which superstructure, it is inexcusable for any man to bring his works before the world.

Zwei Concertstücke, für Clarinette und Bassethorn; mit Begleitung des Pianoforte. Componirt von Felix Mendelssohn Bartholdy.

MENDELSSOHN'S warm affection for the Baermanns, for whom these two pieces were especially written, has proved of inestimable advantage; for as tokens of his regard for his musical friends were generally shown rather in notes than in words, compositions in which the instruments upon which they performed bore a conspicuous part, were certain to be occasionally thrown off, as the most graceful offering that could possibly be devised from a composer to an executant. In both these works the Clarinet in B flat and the Bassethorn in F are used; and we need scarcely say that the passages throughout are most exquisitely combined, and written with that thorough knowledge of the capabilities of the instruments which will render them most acceptable to performers, independently of the intrinsic beauty of the music. The first piece opens in F minor, with a bold and vigorous subject; and after a cadence for each instrument, a very graceful theme is given to the Clarinet, which, modulating into the relative major, with a semiquaver accompaniment for the Pianoforte, allows the Bassethorn to steal in with beautiful effect; and after a few conversational bits, the movement concludes. The *Andante* has a tranquil subject, in A flat major, 8/8 rhythm, with a flowing Pianoforte accompaniment, the two principal instruments, as a rule, moving in loving company throughout; and the *Presto*, which commences in F minor, and is afterwards carried on in the tonic major (in which key the piece ends), forms a brilliant *finale*, the rapid scale passages being introduced with admirable effect. The second piece opens with a *Presto* movement, in D minor, based upon a well marked theme, the instruments being afterwards woven in with remarkable skill. The *Andante* is commenced with the Pianoforte; and a melodious subject is then given to the Clarinet, accompanied only with the Bassethorn. This movement is extremely beautiful; and, with two good

players, may be made exceedingly effective. The last movement is an *Allegro Grazioso*, in F major, which is perhaps more developed than any other portion of the piece. This *Allegro* is well worth study; for although small in design, it is knitted together with the finished care of a thorough master. For the sake of those who would desire to become acquainted with these compositions, but who cannot command the two principal instruments for which they were originally written, we are glad to find that they are also arranged for four hands on the Pianoforte, and as Duets for the Violin and Pianoforte.

Loreley. An Unfinished Opera. Composed by F. Mendelssohn Bartholdy.

This composition—before which we regret to have to write the word "unfinished"—forms No. 22 of the Posthumous Works of Mendelssohn. The exquisite *Finale* to the first act has long been known to the English public. Added to this we have now the "Ave Maria," (the effect of which will be materially enhanced by reading the short narrative which precedes it in this volume, describing the circumstances under which it was intended to be sung in the Opera), and the "Vintage Song," both of which have been lately introduced with the utmost success at some of our principal concerts. The little volume is issued in an extremely cheap form; and choral Societies should avail themselves of this method of possessing all that is published of a work which, had it been completed, would no doubt have taken rank with the finest Operas ever written.

The Arrow and the Song. Words by Longfellow.

My Secret. Song. Written by Royalist.

Composed by G. A. B. Beecroft, Mus. Bac., and B. A., Oxon.

WITHOUT any striking originality, these songs may be commended as fair examples of a musicianlike setting of the poetry. Longfellow's words have been so often composed that we almost wonder that they should be again selected, particularly as Mr. Beecroft has by no means equalled the music of some of those writers who have preceded him, although in parts of his song there is much to praise, especially the change from D major to B flat, which is very effective. There is more character in the second song; but why does the composer occasionally write one melody in large notes and another in small ones? The first subject is by no means high; and even if it were, it is more satisfactory to stand or fall by the original idea.

The Harmonium Treasury. A Series of Select Pieces, Sacred and Secular; arranged by J. W. Elliott.

THE Harmonium is now so thoroughly taking its place as a domestic instrument, that it becomes a matter of importance to search about for music which shall be perfectly within the grasp of amateurs, and sufficiently interesting to repay the performer for the time and attention necessary to be bestowed upon it. Here indeed is a volume which should be welcomed by all who love to linger over some of the choicest specimens of our great composers' works; for extracts from the compositions of past and present writers have been so carefully and judiciously selected that the admirers of all styles of sacred music will be amply gratified. Mr. Elliott is already well known as an arranger for the Harmonium; and a work like the one before us could not have been entrusted to more able hands, for he has the power of simplifying, without distorting, the composition he arranges; and amateurs well acquainted with the beauties of the choruses of Handel and Mendelssohn, will find in the *Harmonium Treasury* many of them re-produced with very excellent effect. Amongst the contents of the volume may be mentioned a Fugue of Bach (from the celebrated 48), an "Adagio Cantabile," of Beethoven, several movements from the works of Handel, Mendelssohn, Mozart, Spohr and Haydn; the "Benedictus" from Weber's *Mass* in G, the "Eia Mater" and "Quando corpus" from Rossini's "Stabat Mater," and many other selections from the compositions of deceased writers; whilst amongst living composers whose works are extracted from, we may name

Joseph Barnby, W. T. Best, J. B. Calkin, J. Goss, Gounod, G. A. Macfarren, A. Randegger, Dr. Stainer, Dr. S. S. Wesley, W. J. Westbrook, &c. The work is excellently got up; the fingering, although not very full, is usually indicated in doubtful passages; and the directions respecting the management of the stops are sufficiently explicit throughout.

Mazurkas, pour Piano; par F. Chopin.

The genius of Chopin was perhaps more decisively shown in his Mazurkas than in any other compositions which he has bequeathed to us. These characteristic dances of his native country seemed to inspire him with the deepest feeling; and, although in these, as in most of his works, we generally find that tinge of melancholy which formed part of his nature, they are so full of life and healthful vigour as to render them always acceptable to an audience. But Chopin's compositions stand so thoroughly apart from the conventional music of the day, that mere plodding pianists can neither play them nor comprehend them: the phrases are so quaint and peculiar, and the various touches (although carefully indicated by the punctuation of the composer) require to be so thoroughly under the command of the performer, that even his simplest Mazurkas demand earnest study before they can be rendered as the composer intended. "Passage players" (as Beethoven used contemptuously to designate mere mechanical executants) need not therefore trouble themselves with works requiring an intellectual perception of phrasing which they have never cultivated; but pianists who have learned to regard music as a language in which to express poetical feeling, will find in the little volume before us a mine of treasure, all the more welcome because so thoroughly unlike any with which they have previously become acquainted. The very best of his numerous Mazurkas are included in this selection—No. 5 (in G minor), 6 (in C major), 17 (in C sharp minor), and 21 (in B major), being perhaps as genuine specimens of Chopin's style as we could well point out to those not already conversant with these charming works.

ROBERT COCKS AND CO.

Songs for Children:—

- No. 1. *Rain drops patter.*
2. *Child's Good-night.*
3. *The Snow-man.*
4. *Going to School.*
5. *The Burial of the Linnet.*
6. *Above the Spire.*

Composed by Alfred Scott Gatty.

REALLY the children of the present day ought to feel very much obliged to the many eminent musicians who have latterly devoted themselves to the composition of pieces for their especial pleasure and profit. We have recently reviewed several of these graceful offerings to the "Nursery Musical Library"; and have now to introduce one more composer—and a very clever one, too—who should receive a cordial welcome, bringing, as he does, healthy words and healthy music as a letter of introduction. The songs are all simple, both in melody and accompaniment; but there is a freshness in the themes, and a musicianlike treatment of the harmonies, which must recommend these little vocal pieces both to singers and listeners; and we conscientiously call the attention of teachers to music so carefully and artistically written. No. 1, (the symphony in which introduces the rain-drops "pattering," with the left hand crossed over the right), is an elegant melody, which can be readily seized by a young child, and the chorus, at the end of each verse (which is very judiciously not harmonized) will no doubt make it additionally attractive to juvenile vocalists, who always prefer any amusement in which they can all join. No. 2 is a theme most appropriately fitted to the feeling always accompanying the appointed hour for Dolly's bed-time, which, as we know, by experience, too often shadows forth the period when Dolly's owner will also be con-

ducted to rest. The somewhat doleful "good-night" is admirably reflected in the music; and, indeed, we are inclined to look upon this as one of the most characteristic songs of the set. No. 3 is a cheerful melody, descriptive of the invigorating excitement attending the process of making a "Snow-man." It is excellently accompanied, the harmonies throughout being just such as to serve to enrich, without disturbing, the theme. No. 4 is perhaps somewhat too melancholy an air for the subject. Whatever children may think of "Black Monday," those who have the care of them should make them feel that their school-days are the healthiest, if not the happiest, part of their life; and if "Father looks sad," we can only say that he ought to know better, even if his children don't. No. 5 is a slow melody, with a tinge of pathetic feeling, such as a child should experience at so mournful a ceremony as burying a linnet found dead in the garden. We are particularly pleased with the phrase, "Ah! that a linnet should die in the Spring," although, musically speaking, we do not think the C sharp, D, a good bass to the two final notes in the melody, G, A. We scarcely like No. 6, as much as the rest of the songs in this set. The melody is somewhat common-place; and the accompaniment interferes a little too much with the voice part for so simple a song. There is much to admire, however, in this composition; and the chorus will be found extremely effective.

LAMBORN COCK, ADDISON AND CO.

Dancing Blossoms. A Capricciotto, for the Pianoforte. Je rêve à toi; pour Piano.

Composed by Francesco Berger.

PASSING over the somewhat fantastic title which the composer has given to his "Capricciotto," we can award much praise to this piece. Commencing with a light and pleasing subject, we are led to a graceful theme, accompanied in the same hand with *arpeggios*, and octaves, effectively written, and by no means difficult to play. We think it a pity that the composer has not indicated at the commencement of page 4, whether the passage is to be performed with one hand or two; as, although experienced players may at once see the method intended, it might be exceedingly puzzling to amateurs. The return to the subject is well managed; and the conclusion of the piece is brilliant and elegant. The second composition is a placid theme in D flat, well harmonized, and melodious enough to make itself felt before the florid passages commence. The changes of key are perhaps somewhat sudden; but we like the introduction of the original melody in octave triplets, although this figure has been so thoroughly worn in modern "drawing-room" pieces as to lose much of its effect. The octave passages, which afterwards occur, are equally trite; but there is a gracefulness in their treatment which will recommend the piece to those players who have cultivated refinement of touch.

A Birthday March: for the Pianoforte.

Theme, with Variations; for Two Performers on the Pianoforte.

Composed by C. A. Barry.

THE first of these pieces is an exceedingly bold and spirited March, enriched with harmonies far superior to any we are accustomed to meet with in modern compositions of this class. The themes are extremely melodious, especially that in the sub dominant, after the double bar; and the piece, if played with the vigour it demands, cannot fail to be effective. In the Pianoforte Duet we have a short and simple subject, moving in minims, given out by the *secondo*; and upon this some exceedingly clever variations are written. This composition shows throughout an intimate knowledge of, and sympathy with, the higher forms of composition; and we recommend it with the utmost confidence to those who do not rest satisfied with music demanding mere executive display.

Scherzo; pour le piano. Par Marian Buels.

Miss Buels is rapidly making her name as a pianist; and the piece before us proves that her talent for composition is of no mean order. It is exceedingly difficult to write a really good *Scherzo*; and, although we cannot say that she has been thoroughly successful, there is sufficient promise in this little sketch to make us desire to meet Miss Buels again. Meanwhile, we should advise her to consider whether the numerous extensions she has used in this piece are really necessary; and we should be glad, if she is desirous of making a name in England, to see the title-page of her composition in the English language.

CHAPPELL AND CO.

Scale Studies, for the Pianoforte. By Brinley Richards.

This is an excellent work, written by one who thinks earnestly on his art, and brings his practical experience to bear upon the consideration of the surest method of imparting a sound knowledge of its principles to others. Scale practice is always drudgery; and we owe much to any master who will make this drudgery less irksome. There can be no question that any finger-study is much more attractive when the pupil can be made to feel time and rhythm; and this Mr. Richards has endeavoured to effect with the scales by putting them into Common Time, so that the rhythm and accent may be preserved throughout. The plan of making the hands play the scales in opposite directions is also an extremely good one, the same fingers in each hand thus striking the key at the same moment. The scales of E flat and A flat are made to extend two notes above the octave, the player being thus enabled, as the author says, "to feel the rhythm and accent of Common Time;" and it may be said that both these *Studies* will be found of the utmost service, the hands being employed sometimes separately and sometimes together, and the left hand not always commencing the scale upon the key-note. To make the work complete, the scales, both major and minor, are afterwards given in the usual form. The conventional system of writing the descending minor scale with the signature restored is here adhered to; but, considering how often pianists have to run down this scale with the major seventh and minor sixth, it seems strange that this method should not usually be given, in addition to the other.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Again we must say to many correspondents who enclose us MS. compositions for correction, that we cannot give private lessons in a public Journal.

W. W. S. (Nottingham).—Please forward your name and address to our Publishers, who will answer your enquiry by letter.

Bos.—We cannot undertake to recommend music to our correspondents.

A. N.—1. The passage quoted is always slightly pressed forward by the best vocalists, and is so taught by singing masters; but we do not believe that this effect is indicated in any reliable score.

2.—The melody enclosed is from the *Serenade*, "Com'e gentil," in Donizetti's *Opera*, "Don Pasquale." An English version, commencing with the words "Oh! summer night," is published by Messrs. Cramer and Co.

3.—The M. W. Balfé now writing is the composer of the "Bohemian Girl."

To Correspondents (Continued).

A CORRESPONDENT.—Apply to the Professor of Music at either of the Universities.

L.B.—Please forward your name and address to our Publishers, who will answer your enquiries by letter.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BRIDLINGTON.—On Sunday, the 15th ult., special services were held in St. Mary's Church, and collections made, in aid of the Church National Schools. The choir was augmented by several amateurs who are now visiting the Quay; and the valuable aid of Miss Pattle Hargreaves, pupil of Madame Sainton-Dobry, was also secured. At the morning service, this young lady sang "He was despised," from the *Messiah*, together with the succeeding accompanied recitative, "He gave His back to the smiters." It is impossible for any one who heard Miss Hargreaves, to doubt that she is destined to take high rank in her profession. She possesses a voice of good quality, compass, power, and evenness of tone; whilst her style and feeling are unexceptionable. The choral portions of the service were excellently sung; and especially to be commended was the intelligent chanting of the Psalms. In the afternoon, there was again a large congregation—larger and more fashionable than has been seen at an afternoon service for years. Miss Hargreaves sang "But the Lord is mindful of His own," from Mendelssohn's *St. Paul*, which most beautiful contralto solo was done full justice to. This was followed by a short chorus, by Clarke, "The Lord shall preserve thee from all evil," sung with spirit and correctness by the choir of ladies and gentlemen. Mr. Wilson, the organist, accompanied the whole service with much taste and efficiency.

EALING.—A Concert was given on Wednesday, the 31st July, by the young ladies of Mr. Lansdowne Cottell's Branch Academy, which afforded much gratification to a large assemblage of the pupils and their friends. Several solos, duets, trios and concerted pieces, both vocal and instrumental, were given in a most creditable manner. The songs of "The Green Moss," "Alice, where art thou?" the Irish ballad, "Oh! come to Glengariffe," and J. P. Knight's popular duet, "Darlings of the Forest," were encored. Mr. Lansdowne Cottell presided at the pianoforte, with his usual ability.

MALVERN.—The Choral Society is being re-organized, and Mr. F. Langdon, of Worcester Cathedral, has been appointed conductor. It has been determined to form an Orchestral Band in connection with the Society; and there can be no doubt that, under proper management, the Association may materially improve what has hitherto been a much neglected science in Malvern.

NANTWICH.—The Annual Festival of Parochial Choirs was held in the Parish Church, on the 20th July. There were twenty-one choirs present, and the number of voices engaged was 380. The sermon was preached by the Rev. J. Erskine Clarke, Vicar of St. Michael's, Derby. The service was intoned by the Rev. E. L. Y. Deacle, Precentor of Chester Cathedral. W. F. Warner Jackson, Esq., presided at the organ. The Anthem was "I will magnify Thee" (Goss); the introductory and concluding Voluntaries were the *Andante* and *Allegro* from Macfarren's new Sonata, published in the *Organist's Quarterly Journal*; and, during the collection, Mendelssohn's sixth Sonata was performed. The choirs were instructed by the Rev. F. R. Bryans, Vicar of Elworth, near Sandbach.

OTLEY, YORKSHIRE.—The Third Annual Festival of the Otley Choral Union was held in the Parish Church, on Wednesday, the 28th July. The chanting of the Psalms this year, as last, was remarkably good, and seems to be decidedly the strong point of this Union. Anglican Chants were used both to the Psalms and Canticles. The Anthem, "God is gone up with a merry noise" (Dr. Croft), was sung with great steadiness; all the points being taken up with much decision, a fact especially creditable to the boys of country choirs in an Anthem presenting so many difficulties of this kind. Among the Hymn Tunes we may notice Croft's 148th Psalm, which was sung to Crossman's Hymn, "Jerusalem on high," with excellent effect. Mr. W. Stables, of Kirkstall, near Leeds, choirmaster to the Union, conducted; Mr. Brown, Organist of Otley Parish Church, accompanied the choirs; and the earnestness with which these two gentlemen performed their duties, together with the perfect understanding which subsists between them and the choirs, contributed very much to the success of the Festival. The Rev. J. A. Seaton, curate of Horsforth, intoned the prayers; and the Rev. W. H. B. Stocker, Incumbent of Horsforth, preached the sermon. The number of voices in the United Choirs was about 120.

READING.—After the usual Weekly Practice on the 20th ult., the members of the Erleigh Church Choir presented to Mr. Hendy, the Organist and Choirmaster, a valuable silver testimonial, as a mark of their esteem and appreciation of his services. The Rev. J. Horne, in a well-chosen speech, highly eulogised Mr. Hendy as an organist, and feelingly alluded to the unity existing in the choir. Mr. Hendy thanked the choir for their handsome present, and expressed a wish that brotherly love might long continue

with them, remarking that love is the foundation of unity, without which no choir can prosper. At the conclusion, the choir adjourned to the rectory to supper.

SALISBURY.—The trial for a Bass Singer, in the room of Mr. Ingram, took place in the Cathedral on Friday, the 28th ult., in the presence of the Dean, Precentor, Rev. Canon Gordon, and Mr. Richardson, the organist. There were six candidates, selected from 22 applicants; and, after a severe trial in solos, part-singing, and singing at sight, Mr. Hilton was elected. This gentleman possesses a very rich and powerful voice, of great compass. Mr. J. Coscroft, who stood second, was highly complimented.

SCARBOROUGH.—The Fifth Meeting of the Amateur Orchestral Guild was held on the 4th and 5th ult., when two excellent Concerts were given in the Spa Saloon, for the benefit of two local charities. The very able performance of compositions which are severe tests even for professional orchestras, proved the high state of discipline already reached by this young Society, and the wisdom of its main rule, viz., not to admit into its ranks any but well advanced amateur executants. The following works formed the principal attraction in the two programmes:—Symphony *Jupiter*, Mozart; Symphony, *Power of sound*, Spohr; *Overture, Sylviana*, Weber; *Requiem*, Beethoven; *Meeresstille*, Mendelssohn; *Der Alchymist*, Spohr; *Merry Wives of Windsor*, Nicolai; *Naisida*, Bennett; *Zonetta*, Auber. An Andante and Rondo alla Tarantella, for violin and orchestra; and a solo de Concert, for clarinet, with orchestra, both by the director of the Guild, Dr. Haking.

SEACOMBE, CHESHIRE.—A Concert, in aid of the building fund of the New Mission House, took place on the 10th ult. The programme included Locke's Music to *Muchith*, and a miscellaneous selection. The vocalists were amateurs, with the exception of Mr. Henry Haigh, of the English Opera Company, who made his last appearance previous to his departure for America. Mr. Joseph Skeef presided at the pianoforte; and Mr. Couldwell conducted an efficient chorus.

SYDNEY.—The Concert given by Mr. J. C. Fisher's Choir, on the 25th May, at the School of Arts, was in every respect a decided success. The programme comprised an excellent selection of choral and solo music. The principal vocalists were Mrs. W. J. Corvner, Miss Wiseman, Signor Devoti, and Mr. J. W. Hall. The part-songs and choruses were sung with much effect by Mr. Fisher's choir. Mr. C. S. Packer presided at the pianoforte. A numerously attended Concert was also given in St. Mary's Pro-Cathedral, under the direction of Mr. Corvner. Amongst the vocalists were Signor Devoti, Miss Jam. a Mrs. Corvner, and other local artists. A COMPLEMENTARY Concert to Mr. Andrew Fairfax, given in the Temperance Hall, on the Queen's birthday, attracted a crowded house, and gave general satisfaction. On the 31st May, the Philharmonic Society gave its first grand Concert of the season, at the Exchange, under the patronage of his Excellency the Governor and the Countess of Belmore. A fashionable and appreciative audience assembled, and an excellently arranged programme of vocal and instrumental music was executed in a very artistic manner. The only other musical entertainment of any note was the Civil Service Musical Society's Concert, at which Barnett's Cantata, *The Ancient Mariner*, was given with credit to the amateurs who composed the Society. We understand that Mr. Maguire, an enterprising impresario of Californian celebrity, is organising a powerful troupe for a tour through these colonies. Amongst the names of the artists engaged are Madame Escott and Mr. Squires, who have acquired great popularity in Australia, Signor and Signora Testa and Madame Brannilla.

ORGAN APPOINTMENTS.—Mr. L. E. Mawer, to St. Clement, Barnsbury. Mr. Wm. Jones, to St. Paul's, Haggerston. Mr. William Langman, late Organist of St. Anne's R. C. Chapel, Spitalfields, to All Saints' Church, Clapton Park, N.E. Mr. James Young, Organist and Choirmaster of the Parish Church, Wilmslow, Cheshire, to Birkdale Church, Southport. Dr. Shuman, of the Parish Church, Welshpool, to St. Martin's, Scarborough. Mr. W. T. Annesley to the Parish Church, Welshpool. Mr. Henry Walton to Parish Church and Grammar School, Cranbrook, Kent. Mr. J. Matthias Field, Organist of King's Sutton, Warwick, to be Organist and Choirmaster of St. Margaret's Church, Dunham Massey, near Altrincham, Cheshire.

CHOIR APPOINTMENT.—Mr. Stanley Jones, late of St. James', Hatcham, Choir-Master, to St. Saviour's, Forest Hill.

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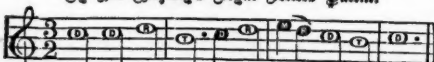
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Scene.—Sherwood Forest. The House of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental, Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." Ave Maria, "Ave Maria," Scene II.—May-day Festivities.—The Trysting Tree. Bacchante Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue." Scene II.—A Dungeon in Nottingham Castle. The Shrivings of Will Scarlett. Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Misereere Domine." Dead March. Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down." Scene IV.—Sherwood Forest.—The Trysting Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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- 20 Adagio from the sixth Quartett by Mendelssohn, and Fantasia by Adolph Hesse, arranged by George Cooper.
- 21 "Tremble, Gullit," from Handel's *Susanna*; and Andante from a Sonata by Mozart, arranged by George Cooper.
- 22 Introduction and Fugue by Joseph Woelfl, and Andante Mendelssohn, arranged by George Cooper.
- 23 "Destroyed is Babylon," from Spohr's *Last Judgment*, arranged by E. T. Chipp.
- 24 "Chil in Diosol spera," Chorus from Mozart's *Davidde Penitente*, arranged by George Cooper.

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Poco Adagio, from the Third Symphony, Op. 24 ... L. Kozeluch
- 2 Cujus Animam (*Stabat Mater*) ... Rossini
Fac ut portem (*Stabat Mater*) ... Rossini
Air with Variations ... W. J. Westbrook
- 3 Andante con Variazioni, from the Quartett No. 4, Op. 7 ... Ignace Pleyel
Marcia Funebre, Sonata, Op. 74 (4 hands) ... Dussek
Chorus, "At last divine Cecilia came" (*Alexander's Feast*) ... Handel
- 4 Adagio, Sonata 2, Op. 20 ... L. Kozeluch
Allegretto, from a Symphony in G (The Military) ... Haydn
- 5 Adagio, from Trio for Two Oboes and English Horn ... Beethoven
Largo from a Symphony in G ... Haydn
Fugue in D minor. Art of Fugue ... J. S. Bach
- 6 Andante grazioso in A, from a Trio Affettuoso, from a Concerto ... Mozart
Minuetto, ditto ... Dr. P. Hayes
- 7 Fugue from Méhul's *Joseph* ... T. Adams
Poco Adagio. Quartett, No. 5. Op. 9. ... Haydn
- 8 Beneath the Vine. Air (*Solomon*) ... Handel
Festival March ... W. J. Westbrook
- 9 God of light. Chorus. (*Seasons*) ... Haydn
Andante. Piano-forte Duets ... Weber
Meine Lebenszeit verstreicht. Motett ... J. G. Schlicht
- 10 Overture (*Joseph*) ... Méhul
Air, "By the rushy-fringed bank" (*Comus*) ... Lr. Arne
- 11 Military Symphony (1st movement) ... Haydn
- 12 Air, "Rejoice greatly" (*Messiah*) ... Handel
Fugue in D minor. Art of Fugue ... J. S. Bach

VOLUME II.

- 13 Air and Chorus "Inflammatus" (*Stabat Mater*) ... Rossini
The Quail call. Grand Sonata, Op. 66 ... F. Kalkbrenner
- 14 Larghetto con un poco di moto. Trio, Op. 65 ... Dussek
Andante (Posthumous Quartett) ... Mozart
Adagio ... Julius André
- 15 Andante, Sonata, Op. 61 ... J. F. Kelz
Larghetto, 5th Symphony ... L. Spohr
Chorus, Jealousy (*Hercules*) ... Handel
- 16 Introduction and Fugue (11th Trio) ... Dr. Boyce
Chorus "By slow degrees," (*Belshazzar*) ... Handel
Chorus and Recit., *Ela mater* (*Stabat Mater*) ... Rossini

- 17 March ... W. J. Westbrook
Adagio ... S. Sechter
Andante, Sonata Op. 14 ... Beethoven
Fugue ... T. Adams
- 18 Counterpart on Melody ... Haydn Sechter
Andante ... F. Kilmstedt
Larghetto Concerto, 3 Op. 26 ... J. B. Cramer
- 19 Moderato ... M. Brosig
Adagio, from Quartett ... Haydn
Then shall they know ... Handel
- 20 Air, "On mighty pens" (*Creation*) ... Haydn
Abendlied ... Mendelssohn
- 21 Chorus, "Lift up your heads" (*Messiah*) ... Handel
Andante con moto (from a Quartett) ... Haydn
- 22 Andante con Espressione ... W. J. Westbrook
Original Fugue on a subject by Mozart ... Thomas Adams
- 23 Adagio (Sonata, Op. 51, No. 2) ... L. Kozeluch
Double chorus, "From the center" (*Solomon*) ... Handel
- 24 Choral Fugue, from an Anthem ... W. N. Watson
Chorus, "When Israel out of Egypt came" ... Mendelssohn

VOLUME III.

- 25 Andante, *Lieder ohne Worte*, Book 8 ... Mendelssohn
Adagio ... Mendelssohn
Eight-part Psalm. "Why rage" fiercely the
"hatten" ... Mendelssohn
Air, "Ave Maria" ... Adolphe Henselt
- 26 Minuetto, from Quartett 6, Op. 23 ... I. Pleyel
Chorus "Glory be to the Father," Utrecht
Jubilate ... Handel
- 27 Festival March, No. 2 ... W. J. Westbrook
Andante espresivo, from a Sonata ... F. Kalkbrenner
- 28 Andante from a Violin Duet ... Spohr
Andante con moto (*Pilgrim's March*), 4th
Symphony ... Mendelssohn
Fugue (No. 11, Op. 1) ... Albrechtsberger.
- 29 Andante con moto espressione ... W. Bargiel.
Andantino, Quartett (No. 1, Op. 32) ... Kozeluch.
Overture to the *Indian Queen* ... Purcell.
Solo. "Hear my Prayer" ... Mendelssohn.
- 30 Andante alla marcia (Sonata, No. 2, Op. 27) ... J. Woelfl.
Adagio, Symphony, Op. 12 ... I. Pleyel
March (from Op. 27) ... F. Schubert
- 31 Andantino, from a Quartett ... Bach.
Allegro, from a Sonata ... Mozart.

[To be continued.]

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1. Andante ... W. J. Westbrook
March, (Three Divertimentos (Op. 1) ... G. F. Pinto
Theme varied (p. 111) ... Hummel
2. Un poco andante ... Clementi
Blessed is He that cometh ... J. Barnby
Andante in C ... Mozart
3. Moderato (Songs without words) ... Mendelssohn
Air, "Roses shed your rich perfume" (Paradise Lost) ... J. C. Smith
Andante (Sonata, Op. 38, No. 1) ... I. Pleyel
Andante (Sonata, Op. 38, No. 2) ... I. Pleyel
Fugue (p. 2, No. 3) ... Simon Sechter
4. Larghetto con Espressione (from a Sonata) ... M. Clementi
Andante ... W. J. Westbrook
Judge me, O God (Eight-part Psalm) ... Mendelssohn
5. Christmas Carol, (In dulce jubilo) ... R. L. de Pearsall
Quartett (from an Anthem), "He maketh me to lie down" ... Oscar Bolck
Larghetto a la Siciliana (Sonata, No. 23, Op. 24) ... L. Kozeluch
Motett, "Thou art my salvation" ... M. Hauptmann
6. Fragment ... J. B. Cramer
Anthem, "Thou wilt keep him" ... J. B. Cramer
Mezzo (from a Nocturne, Op. 64) ... J. B. Cramer
Adagio (p. 59, No. 2) ... R. Schumann
Aber Lied (Op. 85, No. 12) ... R. Schumann
Andante (2nd Symphony) ... Méhul
March, *Judith* ... Dr. Arne

7. Invocation to Nature (from the Canzonets) ... G. F. Pinto
He remembering His mercy (Magnificat) ... Mendelssohn
Agnus Dei Mi sa de Quadragesima) ... Vogel
Andantino Affettuoso (Sonata, No. 3, Op. 34) ... J. B. Cramer
Slow March ... W. J. Westbrook
8. Capriccio and Fugato ... J. H. Knecht
The Giant Fugue ... J. S. Bach
Adagio amaro (Quartett, No. 3, Op. 23) ... I. Pleyel
9. Larghetto (from the Violin Duets) ... Spohr
Trio ... W. J. Westbrook
Agnus Dei (Mass in G) ... Weber
Gracioso (Iphigénie en Aulide) ... Gluck
10. Allegretto ... S. Sechter
Andante (Sonata, Op. 14) ... J. B. Cramer
Andantino (Sonata, Op. 37) ... Dr. Steibelt
Prelude and Fugue for the Full Organ ... Dr. Boyce
Kind Jesu ward zur Welt gebracht Der
Kinder christab-nd (Op. 36) ... N. W. Gade
Theme (from Op. 13) ... F. Schubert

VOLUME II.

11. Adagio con Espressione (Sonata, Op. 31) ... Dussek
Gavotte (Op. 1) ... Agnes Zimmermann
Thou wilt keep him ... Dr. S. S. Wesley
Diapason movement ... William Walroad
Andante (from a Sonata) ... I. Pleyel
Chorus (from Iphigénie en Aulide) ... Gluck

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London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

The Musical Times.

Published on the 1st of every month.

Price 2d.; post free, 3d.

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SECULAR MUSIC (PRICE THREE-HALF-PENCE EACH).

GLEES, MADRIGALS, or PART-SONGS, for Four Voices (S.A.T.B., unless otherwise expressed.)

223	A Canadian Boat Song (3 voices)	T. Moore	21	Now pray we for our Country	Eliza Flower
56	A Christmas Madrigal	T. Ions	22	Now the bright morning star (S.S.A.T.B.)	Greville
117	A Little Song of Thankfulness (S.A.)	J. Farry	138	Now Spring in all her glory	J. Arkadelt
117	All Among the Barley	E. Stirling	139	Come, let us all a Maying go	L. Atterbury
119	A Selection of Five Catches	Various	60	Nymphs of the Forest (A.T.T.B.)	W. Horsley
9	Amidst the Myrtles (Glee, S.A.T.T.B.)	Battlehill	167	O'er desert plains and rushy meers	H. Walcott
101	Adieu, ye streams (A.T.T.B.)	Atterbury	115	Oh, the roast beef of old England	J. Benedict
93	April is in my Mistress' face	T. Morley	234	Old May-day	Dr. Callcott
308	A Vintage Song, <i>Loreley</i> (T.T.B.B.)	Mendelssohn	307	Once upon my cheek	Dr. G. M. Garrett
78	Awake, <i>Æolian Lyre</i>	Danby	300	O, my love's like a red, red rose	Harrison
282	Awake, my love, awake	J. H. Walker (Rugby)	13	O, Nanny, wilt thou gang with me?	G. M. Garrett, Mus. D.
87	Awake, sweet Love	John Douland	315	O sing again that simple song	
158	Breathe soft, ye winds (S.S.B.)	William Paxton	154	Parant pour la Syrie	
161	The Blue Bells of Scotland	Neithardt	9	Pleasures of Innocence (S.S.B.)	Weber
161	Breathe soft, ye winds	Samuel Webbe	42 & 43	Popular Ode to Pope Pius IX.	Rossini
263	Britons, strike home (Solo and Chorus)	Purcell	176	Protect us, ye Powers (A.B.B.)	Rossini
160	Oh, were I but a drop of dew	W. H. Cummings	80	Rule, Britannia	V. Novello
160	By Cella's Arbour (A.T.T.B.)	W. Horsley	55	See the Chariot at hand	W. Horsley
139	Calm is the glassy ocean (S. Solo and Chorus)	Mozart	36	See the conqu'ring hero comes	Handel
83	Catch on Tobacco	Dr. Aldrich	126	See our oars	Sir J. Stevenson
134	Christmas	G. A. Macfarren	81	Sigh no more, ladies (S.S.A.T.B.)	Stevens
252	Chloe and Corinna	Edward J. Hopkins	275	Sigh no more, ladies	G. A. Macfarren
184	Come again, sweet Love	John Douland	73	Since first I saw your face	T. Ford
63	Come, follow me	W. Horsley	245	Sleep, while the soft evening breezes	Sir H. R. Bishop
260	Come, gentle Zephyr (A.T.T.B.)	W. Horsley	278	Snow-Flakes	Arthur Cottam
49	Come if you dare (T. Solo and Chorus)	Purcell	16	Soldiers, brave and gallant be (S.S.A.T.B.)	Gastoldi
287	Come let us be merry (Twelfth Night Song)	R. L. de Pearsall	9	Soon as I care less	Festa
263	Come let us join the Roundelay (S.A.T.B.)	W. Beech	45	Spring's Delights (S.A.T.B.)	Miller
124	Full fathom five (S. Solo and Chorus)	Purcell	145	Spring's Delights (T.T.B.B.)	Bethoven
124	Come unto these yellow sands do.	Purcell	218	Spring-time (T.T.B.B.)	
146	Gently touch the warbling lyre (A.T.T.B.)	Geminiani	95	Summer is a coming in (for 4 Trebles)	J. Atterbury
294	Dulce Domum	John Reading	7	Sweet Enslaver (Round for 3 voices)	T. A. Walmisley
171	Fair Flora decks (A.T.B.)	C. Goodban	270	Sweete flowers, ye were too faire (S.S.A.T.B.)	Willye
172	Fair and noble lady (Noble châteline)	Danby	18 20 & 21	Sweet honey sucking bees (S.S.A.T.B.)	Mozart
239	Five times by the taper's light	G. Rossini	38	Sweet peace descending	J. Barnby
34	Flora gave me fairest flowers (S.S.A.T.B.)	S. Storace	272	Sweet and low	Mrs. Mounsey Bartholomew
111	For the New Year	Willye	228	Take care	Mrs. M. Bartholomew
7	Four Rounds for Three Voices	Mendelssohn	254	Tell me, who is fancy bred?	C. A. Macrone
162	Gipsy Chorus, in <i>Preciosa</i>	Webber	122	The Battle of the Baltic	Arranged by E. F. Rimant
136	Glorious Apollo (A.T.B.)	S. Webbe	115	The Bear's-head Carol (S.T. and 2 Solos, with Chorus)	G. Rossini
31	God save the Queen	V. Novello	212	The "Carnovale"	C. Goodban
173	Go faithless Clori (Perfidia Clori, S.S.)	Cherubini	102	The Christmas Fairies	Stevens
206	Good morrow to my lady bright	C. A. Macrone	49	The cloud capt towers (A.A.T.T.B.B.)	Elizabeth Stirling
196	Good night, beloved! (T.T.B.B.)	Dr. E. G. Monk	179	The Dream, and Red Leaves	E. H. Thorpe
193	Great Bashaw—Al Bascia (II Seraglio)	Mozart	313	The dream of home	Curechmann
3	Hail! all hail! thou merry month of May (S.S.B.)	Webber	79	The Fisherman (S.S.) & Weel may the keel row (S.S.)	Elizabeth Stirling
154	Hail, blushing Goddess (Ode to Spring)	Paxton	109	The Flower Greeting (S.S.)	Arthur S. Sullivan
159	Hail, hallow'd fane	Lord Mornington	210	The Forest	Storace and V. Novello
5	Hail! smiling morn	R. Spofforth	250	The last night of the year	Dr. Callcott
203	Happy is our Soldier band (Bella vita militar)	Mozart	106	The Lullaby	Thomas Bateson
7	Hark! the bonny (3 equal voices)	Dean Aldrich	140	The May Fly (S.S.B.)	E. A. Sydenham
67	Hark! the Lark	Dr. Cooke	97	The Nightingale (S.S.A.)	Dr. Callcott
267	Hark! to the rolling drum (3 voices)	Sir H. R. Bishop	317	The Parting Kiss	O. Gibbons
150	Harvest Home	Dr. Ions	47	The Red Cross Knight (S.S.B.)	B. Congreve
85	Haste thee, Nymph (Solo and Chorus)	Handel	83	The Silver Swan (A.T.B.B.)	E. Stirling
186	Hear, holy power (S.S.T.T.B.)	Auber	222	The Sleep of the Flowers	Prince de Polignac
11	Here in cool grot	Lord Mornington	232	The Song of the Poppies	Mendelssohn
69	Here's a health unto His Majesty (S.S.B.)	J. Saville	305	The Swallow	R. Haking
174	How merrily we live (T.T.B.)	Michael Este	302	The Victor's Return	Saville
156	How gently the moonlight	F. Paer	295	The Welcome home	S. W. Waley
220	Huntman's Chorus (S.S.S.)	Dr. Cooke	67	The Wraith	H. Phillips
76	In good truth, when fondly loving	Webber	132	This pleasant month of May (A.T.T.B.)	T. F. Walmisley
256	In these delightful, pleasant groves	F. Berger	293	This world is all a fleeting show	Mozart
1	I saw the moon rise clear	Palestrina	71	Thy voice, O Harmony	S. Webbe
51	Italy (S. Solo and Chorus)	Purcell	236	To fair Fidele's grassy tomb (A.T.T.B.)	J. Baptiste Calkin
24	Just like love	Alfred R. Gaul	197	To our next Merry Meeting (A.T.T.B.)	Martini
152	Let us all to the fields (First non mi seccar, S.S.)	V. Novello	142	To Rome's Immortal Leader	S. Bach
208	Lightly treading, upward creeping (Zitti, zitti, S.T.B.)	Davy and V. Novello	7	To the Old, long life (3 equal voices)	J. L. Hatton
236	Lightly tread, 'tis hallow'd ground (S.S.B.)	Ferrari	28	To Woden's Hall	C. D. Collett
104	Lines on the pleasures of Music	Rossini	91	Twelfth Night Song (Chorus, with Solos)	Clara Gottschalk
104	Lordly Gallants (S.S.B.)	J. Scotland	298	Up, brothers, up (for Christmas)	W. T. Best
9	Lutzwon's Wild Chase (T.T.B.B.)	C. Stokes	113	Vadasi vin di qua (Pickling Trio, S.T.B.)	J. Frederick Bridge
26	Maidens fair of Mantua's city (S.S.A.T.B.)	Callcott, and a Round by T. Goodban	215	Venetian Boatman's Evening Song (S.S.B.)	Webbe
289	March of the Men of Harlech	Webber	258	Venetian Boatman's Evening Song	G. A. Macfarren
89	Mark'd you her eye (Duet A.T., & Chorus, A.A.T.T.B.)	Gastoldi	37 & 57	Vocal Rudiments	Dr. Hayes
128	Mark the merry elves (S.S.B.)	Harmonized by J. Barnby	291	Wake thee, my dear	J. Whitaker
45	May day (S.A.T.B.)	Spofforth	201	What mournful thoughts (S.S.A.T.B.)	R. J. S. Stevens
48	May-day on Mendelssohn (T.T.B.B.)	Callcott	280	When the Sun sinks to rest	J. Mazzinghi
79	Music for Trebles or other equal voices	Müller	14 & 15	When winds breathe soft (S.A.T.T.B.)	Henry Lauce
111	My love's like the red Rose	F. Schneider	138	Who comes so dark? (A.T.B.)	
199	Now Autumn strewn on every plain	Knvett	246	Who is Sylvia?	
87	Now is the Mouth of Maying (S.A.T.T.B.)	E. Stirling	7	Wind, gentle evergreen (3 equal voices)	
218	Now, O now, I needs must part	Morley	62	Wind-gently whisper (S.S. or T.T.B.)	
		John Douland	242	Ye Shepherds, tell me (Trio)	
			310	The Spring	

CONTENTS OF THE MUSICAL TIMES (CONTINUED).

SACRED MUSIC (PRICE THREE-HALFPENCE EACH).

ANTHEMS, CHORALES, and HYMNS, for Four Voices (S.A.T.B., unless otherwise expressed.)

303	A Hymn of Faith	Edited by J. Barnby	180	I will arise (for 4, also for 3 voices)	Rev. R. Cecil
106	Adeste Fideles (O come, all ye Faithful)	Arr. by V. Novello	32	I will arise	Creighton
80	Again my mournful sighs	Battisbitt	253	I will lay me down in peace	C. Stokes
17	All people that on earth	Tallis	188	I will lift up mine eyes	Dr. Clarke Whitfield
37	Alla Trinita Beata		118	I will sing of mercy (for 3 trebles)	V. Novello
129	Almighty and Everlasting God; Sanctus; and Kyrie Gibbons		299	Jesu, Blessed Word of God (s. solo and chorus)	C. Gounod
200	Almighty and Merciful God	John Goss	147	Jubilate and Kyrie Eleeson (in F)	W. Jackson
127	And He shall purify	Handel	279	Kyrie Eleeson (Nos. 1 to 4)	Various Composers
175	As pants the Hart (S.S.A.T.B.)	Spohr	6	Let all men praise the Lord	Mendelssohn
225	Arise, shine, for thy light is come (Christmas)	Dr. G. J. Elvey	244	Let the words of my mouth (S.S.A.T.B.)	J. Barnby
265	As we have borne the image (for Easter) S.S.A.T.B.	J. Barnby	114	Let us now go even unto Bethlehem (Christmas)	E. J. Hopkins
271	Ave verum (Saviour, source of every blessing)	Mozart	41	Lord of all power and might	Mason
190	(In manus tuas (Like as the hart))	Vincent Novello	29	Lord, for Thy tender mercies' sake	Farnat
163	Before Jehovah's awful throne	Rev. M. Madan	65	Lo, my Shepherd's hand divine (for 5 voices)	Haydn
274	Behold, I bring you glad tidings (for Christmas)	C. W. Smith	68	Lord, let me know mine end	Greene
178	Behold, I bring you good tidings (Christmas)	John Goss	243	Lord, who shall dwell	Dr. E. Rogers
90	Behold, I bring you good tidings (S.A.T.B.)	T. L. da Vittoria	149	Martin Luther's Hymn (s. or 2. Solo and Chorus)	
139	Behold, I bring you glad tidings (Christmas)	G. Croce	12	My God, look upon me	J. Reynolds
125	Behold, how good and joyful	Dr. Clarke Whitfield	86	Methinks I hear (bass, with chorus)	Dr. Croft
74	Behold now, praise	Creighton	211	Not unto us, O Lord	T. A. Walmisley
283	Behold now praise the Lord	Dr. Rogers	255	Not unto us, O Lord	Lawes and Farrant
235	Benedicite omnia Opera	Various Composers	21	Now pray we for our Country	Eliza Flower
309	Blessed are they	Berthold Tours	243	Now is Christ risen (for Easter)	George B. Allen
271	Blessed be the Lord God	Dr. Nares	84	Nunc dimittis, in C	Ebdon
310	Blessed be the Lord God (Anthem for Christmas)	S. S. Wesley	135	O give thanks (S.A.T.B.)	Tucker
312	Blessed are the merciful	H. Miles, Mus. D.	266	O Holy Ghost, into our minds (Whitsuntide)	G. A. Macfarren
277	(Blessed is He who cometh (Easter) (S.S.T.B.E.))	Gounod	159	O how amiable are Thy dwellings	V. Richardson
46	Blessed is the people	V. Novello	214	O Lord God, Thou strength of my health	J. Goss
80	Blessed is he that considereth (S.S.A.T.B.)	Dr. Nares	281	O Lord, how manifold are Thy works (for Harvest)	J. Barnby
103	Blessed are the dead (S.A.T.B.)	H. H. Pierson	314	O Lord my God	S. S. Wesley
110	Blessed be he (s. solo & chorus, trebles & altos)	Nonkonn	276	O Lord, my God	Rev. C. Malan
161	Blest are the departed	Spohr	125	O Lord, my God	J. Baptiste Calkin
259	Blessing and glory	Dr. Boyce	163	O Lord, my Governor (s. solo and chorus)	Paestrina
127	(Brightest and best (Sound the loud timbrel))	Croce	94	O Lord, we trust alone in Thee	Handel
137	But the Lord is mindful of His own	Mendelssohn	207	O Lord, Who hast taught us (Collect)	Dr. C. Tye
8	Call to remembrance	George B. Allen	82	O praise God in His holiness	J. Marsh
92	Charity Anthem (for 3 trebles)	Dr. W. Boyce	96	O praise the Lord	J. Weldon
48	Charity, "La Carita" (for 3 trebles)	G. Rossini	168	O praise the Lord	J. Goss
141	Christ being raised (Easter Anthem)	S. Webbe	264	O praise the Lord, all ye heathen	Earl of Wilton
194	Christ being raised (Easter Anthem)	Dr. G. J. Elvey	288	O pray for the peace of Jerusalem	Dr. B. Rogers
229	Christ is risen from the dead (Easter Anthem)	Dr. G. J. Elvey	301	O risen Lord (Ascension)	J. Barnby
169	Christ our Passover (Anthem for Easter)	J. Goss	295	O taste and see how gracious the Lord is	Arthur S. Sullivan
54	Christmas Anthem	V. Novello	251	Out of the deep	Mozart
170	Come, Holy Ghost (s. or 2. solo and chorus)	Thomas Attwood	257	Ponder my words, O Lord	Langdon Colborne
235	Come unto Me, all ye that labour	J. Stafford Smith	112	Praise the Lord, O Jerusalem	J. Scott
61	Cry aloud and shout (for 5 voices)	Dr. Croft	46	Pray for the peace	V. Novello
200	(Daughters of Jerusalem)	Dr. G. J. Elvey	63	Praise the Lord, O my soul (5 voices)	Creighton
192	Deus miserere	Edward Mammatt	209	Praise the Lord, O my soul	Dr. W. Child
269	Doth not wisdom cry?	R. Haking	72	Praise thou the Lord (for soprano and alto)	Mendelssohn
229	Drive far from us the mortal foe	V. Novello	248	Protect us through the coming night (S.S.A.)	Curschmann
89	Easter Hymn (solo, duet, trio, and quartet)	V. Novello	237	(Praised be the Lord daily)	Thomas Ebdon
23	Easter Anthem: The Lord is my strength	V. Novello	297	(Sun of my soul)	Rev. H. L. Jenner
217	Enter not into judgment	Thomas Attwood	297	Rejoice, O ye people (Christmas)	Mendelssohn
283	Envy! eldest born of hell! (Saul)	Handel	92	Hark, the herald angels sing	Mendelssohn
6	Forgive, blest shade	Dr. Calcott	219	Remember, O Lord (3 trebles)	Dr. W. Boyce
292	For these and all Thy mercies given	J. Lancaster	44	Responses to the Commandments	W. T. Best & Mendelssohn
165	Kyrie Eleison (Nos. 1 and 2)	Mendelssohn and Weber	177	See what love hath the Father	Mendelssohn
236	Four Hymns for Christmas	Various Composers	182	(See, the morning star)	Dr. E. G. Monk
105	Glory to God in the highest	Pergolesi	54	Hark! the herald angels sing	Dr. E. G. Monk
66	Glory be to God on high	V. Novello	70	(Sing the battle sharp and glorious)	Dr. E. G. Monk
31	God, my king	Bach	273	(Jesus Christ is risen to-day)	Dr. E. G. Monk
35	Grant, O Lord (Collect)	V. Novello	4	Sing unto the Lord (Christmas Anthem)	V. Novello
204	Great and marvellous are Thy works	Mozart	10	Sleepers, wake; To God on High; To Thee, O Lord	Mendelssohn
202	Hallelujah! For unto us a Child is born	W. H. Monk	221	(There were whisp'ring (Christmas Carol))	J. T. Cooper
227	Hallelujah! Hallelujah!	V. Novello	4	(Shades of silent night dividing (Christmas Carol))	Samuel Ges
186	Hear, holy Power, Prayer, <i>Masaniello</i> S.S.T.B.	Auber	10	Thou art gone to the grave	Beethoven
2	Hear my prayer, O Lord	Winter	221	Teach me, O Lord	Dr. Rogers
213	Hear the voice and prayer	J. L. Hopkins	139	Teach me, O Lord	Thomas Attwood
32 & 33	Hear my prayer, O God (duet and chorus)	V. Novello	143 & 144	To Deum, in F	Handel
43	Hymnus Eucharisticus	Kent	23	Thine, O Lord, is the greatness	J. T. Cooper
76 & 77	Have mercy, O Lord (n. solo and chorus)	B. Rogers	46	There is a river	Kent
88	He comes, ordained of yore	Mozart	262	The Grace of God (for Christmas)	V. Novello
157	Here shall soft Charity repair (A.T.B.)	Jackson	306	The Harvest-tide Thanksgiving	J. Barnby
74	Holiest, breathe an evening blessing	Dr. Boyce	59	The Lord is my strength (Easter Anthem)	V. Novello
240	Holy, Holy, Holy, Lord God Almighty	W. Shore	205	The Lord is my strength (for Easter)	W. H. Monk
107	How beautiful upon the mountains	John Bishop	59	The Lord descended	P. Hayes
224	(The Lord loveth)	R. A. Smith	121	(The Lord is King)	Pittman
247	How dear are Thy counsels	V. Novello	318	(A Grace (Give thanks to God))	V. Novello
195	How goodly are Thy tents	Dr. Croft	261	The Lord is my Shepherd	G. A. Macfarren
131	If ye love Me, keep My commandments	Ouseley	249	The Night is far spent (for Advent)	Montem
120	If ye love Me, keep My commandments	W. H. Monk	249	Thou knowest, Lord, the secrets of our hearts	Purcell
120	I know that the Lord is great	Tallis	131	Thou visitest the earth (s. solo and chorus)	Greene
204	In humble faith, and holy love	Ouseley	153	To Thee, Great Lord (n. solo and chorus)	Rosini
308	In the beginning (for Christmas)	Dr. Garrett	100	Turn Thy face from my sins	T. Attwood
25	In Judah God is known (St. Paul)	G. B. Allen	108	Unto Thee, O Lord	Charles King
116	Incline Thine ear to me (s. solo and chorus)	Mendelssohn	19	Veni Creator Spiritus	Tallis
98	In Jewry is God known (for 5 voices)	Himmell	316	Vital spark	Harmonized by Novello
151	In the sight of the unwise (3 trebles)	Dr. J. Clarke	181	We march to victory and The day is past and over	J. Barnby
294	I will always give thanks	Ouseley		Why seek ye the living among the dead? (Easter)	E. J. Hopkins
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